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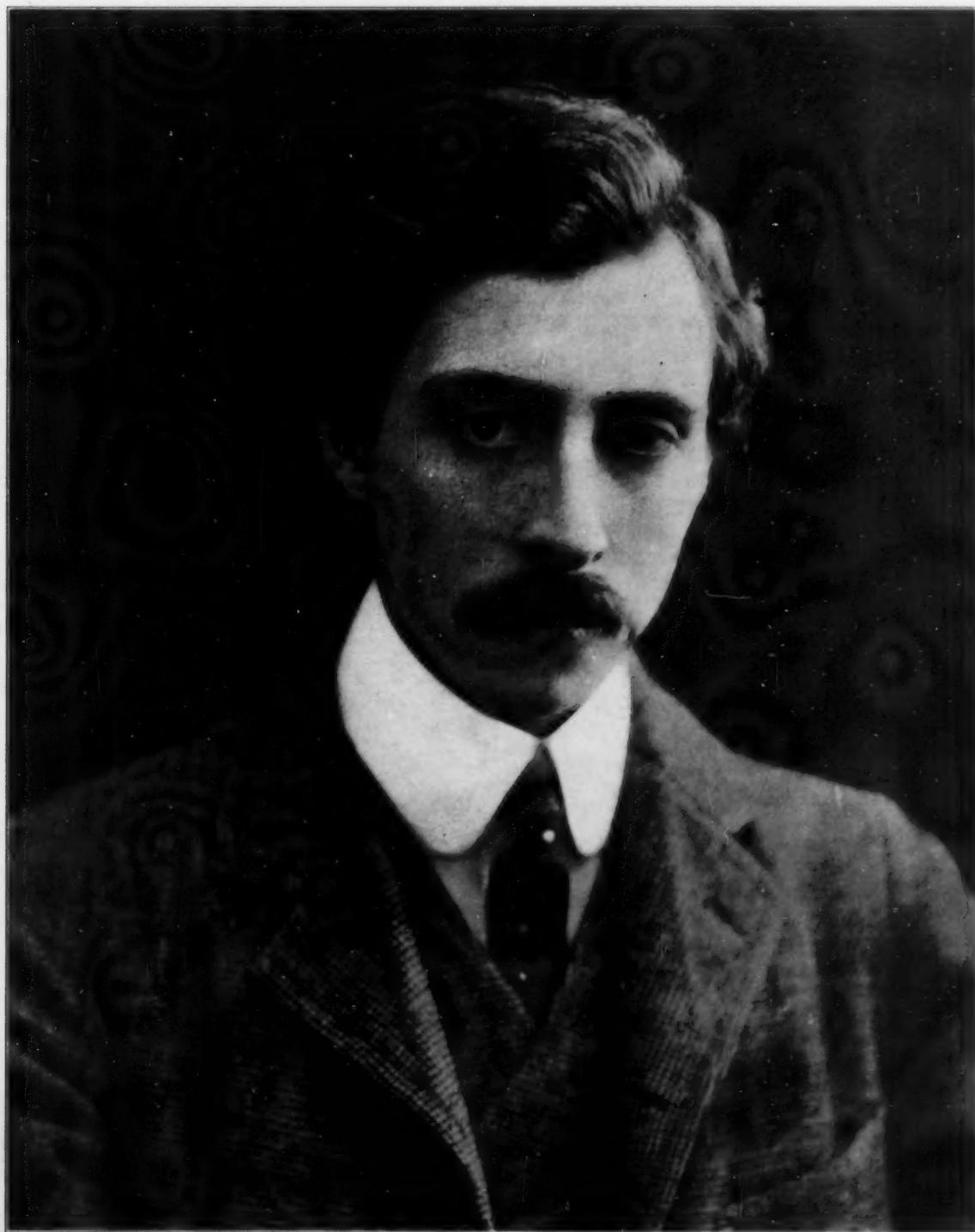
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Few pianists can play the Liszt B minor sonata and the Schumann symphonic études as Conrad Ansorge did at his last recital. The B minor sonata brooks none but the greatest interpretation, and few pianists there are I care to hear play it. Ansorge did wonders with it. He is an inspired lyrical poet of the piano, and those who heard him last Thursday will not soon forget the impression. Not only in the two big works mentioned above, but also in the Schubert and Chopin groups he was admirable. His deep feeling, his magic touch and the spirit of poetry he revealed cast a spell over his listeners and removed them far away from and above material things. His success with the public was commensurate with his performance.

Schumann's joyful, optimistic B flat symphony, that whispers to us of spring and happy days to come, is a favorite with Nikisch, and the great conductor gave an ideal rendering of it at the fourth Philharmonic concert on Monday evening. The mild passion and spirit of romance and delicacy that pervade the symphony were admirably brought out by him. The soloist of this concert was Arrigo Serato, the Italian violinist, who was heard in Dvorák's concerto. Serato has the temperament indigenous to his race, and he has a sweet and mellow though small tone. His technic is good, though in no way remarkable in these days of violin virtuosity. The Dvorák concerto is not an exciting composition, and Serato's interpretation did not display its placid beauties in any new light; yet he gave a straightforward and legitimate performance and was cordially applauded. A splendid reading of Strauss' "Symphonia Domestica" brought the program to a close.

Efrem Zimbalist scored a triumph again in his second concert given with the Philharmonic Orchestra at Beethoven Hall last Saturday. He played the Tchaikowsky concerto and Lalo's Spanish symphony and succeeded in bringing St. Petersburg and Madrid very near to us. The contrast between these works, however, is not as great as it seems; they have much more affinity than the Brahms and Tchaikowsky violin concertos. Zimbalist played both concertos divinely; his tone is pure gold and his technic faultless. He "sang" the Tchaikowsky canzonetta and the Lalo adagio beautifully, with the soul of the true poet.

Landon Ronald came over from London to conduct the concert, and besides giving the soloist very discreet and sympathetic support in the two concertos, he rendered the "Oberon" overture and the "Peer Gynt" suite, and, as a novelty for Berlin, Stanford's Irish symphony. Ronald gave to Weber and Grieg many interesting individual touches, and in the symphony he quite surprised Berlin, revealing himself as a conductor of individuality and power. I heard this Irish symphony under the direction of the composer some years ago, but it made no such impression on me then as it did this time under Ronald. The Englishman received an ovation.

Arthur Hartmann played at his third and last Berlin concert at Scharwenka Hall on Wednesday evening two novelties for violin—a romance by Fini Henriques, the Danish composer, and a piece entitled "Lyric" (dedicated to Hartmann) by Tirindelli. The program also announced a new work by Roman Statkowski, but Hartmann did not play it, substituting instead the Tchaikowsky barcarolle. By far the more interesting of the two novelties was the romance by Henriques; it makes the impression of having been written by a highly gifted but somewhat erratic composer. It is bold in outline and reveals a high order of imagination and fantasy and has many elements of greatness. Hartmann played it superbly. The Tirindelli "Lyric" in Hartmann's brilliant and polished rendering made a pleasing impression. The Bach E major concerto opened the program and was followed by the prelude and fugue of the G minor suite for violin alone. Then came

the air from the Goldmark concerto, Hartmann's own Hungarian rhapsody (dedicated to Tivadar Nachez, who was in the audience) and Hubay's "Zephyr." No living violinist plays Hubay's weird, elfish bit of violin writing better than Hartmann, and, indeed, few if any equal him in it. The brilliant young violinist has long been familiar as a Bach interpreter, and it goes without saying that his reading of the two Bach numbers was interesting and impressive. His audience was extremely enthusiastic, demanding at the close encore after encore. The concert giver was sympathetically supported at the piano by Ralph Leopold, the young American pianist, who is studying with Alberto Jonas.

The following evening Mischa Elman gave a recital at Mozart Hall to a fairly good house. The youthful violinist was in exceptionally good form and quite enraptured his listeners. I heard Sinding's A minor suite (which was recently played here by Elman's young countryman and rival, Efrem Zimbalist), Handel's A major sonata, the Chopin-Wilhemj nocturne, a Brahms Hungarian dance, a Sarsate Spanish dance, and numerous encores. Elman was at his best in the Handel sonata, which for rhythmic precision, energy of accents and breadth of style was a memorable performance. Young Elman is a violin genius and his native musical ability is also extraordinary. His repertory is ample and catholic and his reading of various styles is always interesting.

A program of new compositions by Henrik van Eyken, the Dutch composer, was given at Beethoven Hall. Van



Augusta Zuckermann the brilliant young American pianist who has been playing successfully in Europe for the past two seasons.

Eyken is already well and favorably known through numerous beautiful lieder; his real talent lies in that direction, it seems. At least the instrumental work heard at this concert was inferior. On the other hand the Dutchman is predestined for song composition. His "Ikarus," "Waldsturm," "Prinzessin," "Schmied Schmerz" and "Lied der Walküre" are among the best contributions to contemporary song literature. In these melodic invention, individual harmonic treatment, moods and atmosphere join hands to make an interesting and beautiful whole. These songs were very well sung by Tilly Koenen, the composer's distinguished countrywoman. Instrumental music, as I have said, however, does not seem to be Van Eyken's forte. In a string quartet in C minor, which is still in manuscript, he did not rise above commonplace ideas and conventional employment of form and technical means; this was performed by the Dessau Quartet.

Karl Schiedemantel, the famous baritone of the Dresden Royal Opera, sang at Mozart Hall on Tuesday to a sold out house—a rare occurrence this winter. The singer has grown gray in the service of Apollo, but his voice is still beautiful and powerful, and he is one of the few German operatic baritones who are admirable concert singers. He received a royal welcome.

A new string quartet by Von Dohnányi was introduced by the Klingler Quartet at Bechstein Hall. The chief aim

of the gifted young Hungarian composer-pianist in this work seems to be to get as far away as possible from the classical form—to break with traditions. Dohnányi spans the centuries in this work and gives us all possible and impossible styles except one of his own. The key of the opus, D flat, is very unconventional and very inconvenient for strings. The whole work is unripe and indigestible.

Last night the second Elite Concert drew an enormous audience to the Philharmonie, an audience that filled both hall and stage to the last seat. With two such renowned vocalists as Julia Culp and Ludwig Wüllner, this is not to be wondered at; moreover Irene Trietsch, the actress, and Alexander Petschnikoff, violinist, both favorites with the public of the Elite Concerts, also assisted. The program was varied to suit all tastes and the work of all four artists was excellent in every respect. Naturally Wüllner and Madame Culp came in for the lion's share of the applause. Both represent the highest types of lieder interpreters in their respective genres. Madame Culp delighted by the beauty of her voice and charm of her delivery, while Wüllner with his demoniacal dramatic power, as always, made a profound impression. Petschnikoff and Madame Trietsch were also warmly applauded.

Among the debutantes of the week who gave promise for the future was the youthful pianist, Hedwig Klimek, a pupil of Anton Foerster. In Weber's D minor sonata and the other numbers of her interesting and unconventional program she displayed talent and excellent schooling. Her technic is clear and reliable, her tones full and good, and she proved that she has a musical nature. With more individuality and greater plasticity of touch, two things she will no doubt acquire in time, she will be a pianist well worth listening to.

D'Albert's new comic opera, "Tragaldabas, the Borrowed Husband," had a comparative fiasco at its première at Hamburg on the 3d, and the general opinion of the critics is that this new offering of d'Albert's muse was still-born. Several of the Berlin critics, including myself, were invited by the composer and the Intendant of the Hamburg Opera to attend the première. I was unable to go owing to the many concerts in Berlin, but I received a report of the performance. To begin with, the libretto, which is by Rudolf Lothar, is impossible. The story is laid in Cadiz in the Middle Ages, and is all about a vagabond, a monkey and a lady. Small wonder that d'Albert was not inspired by such a ridiculous, naive text. The music is said to lack invention, but to be a masterful piece of orchestration and coloring.

The neighboring town of Potsdam, though small of population, can boast of an excellent series of symphony concerts given by the local Philharmonic Society. The present is the ninety-second season of this society, one of the oldest in Germany. For the past nine years the conductor has been Professor Kulwenkampff, of Berlin. Twenty-four concerts are given during the season, and the seats are all in the hands of subscribers, who renew year in and year out, and the good Potsdamer demand the best that can be had in the way of programs and prominent soloists. One subscriber, now ninety years old, has attended regularly for seventy-two years. At the last concert on Thursday the soloists were Theodore Spiering, the famous American violinist, and Elisabeth Ohlhoff, the Russian vocalist. Both artists scored a big success, quite especially Spiering, who played with orchestra Vieuxtemps' A minor concerto, and with piano Sinding's variations and two Hungarian dances. This was his first appearance in Potsdam and according to all reports he made a profound impression. Few artists can play the Vieuxtemps as he does; he has the requisite transcendental command of bow and fingerboard which this work calls for. Madame Ohlhoff sang an aria from Mendelssohn and three modern lieder by M. von Kehler, making an excellent impression. Professor Kulwenkampff is a splendid musician and a conductor of great routine, his renderings of the Mendelssohn overture, "Die Hebriden," and of the Mozart G minor symphony were very interesting.

At the public pupils' concerts of the Stern Conservatory on Sunday mornings many budding young artists are heard. At the last one the Misses Welcker and Winterhof distinguished themselves by their fine display of vocal art and artistic interpretations. Both are pupils of Madame Blanche Corelli. After each number Professor Hollander, the director of the conservatory, congratulated Madame Corelli on the splendid work her pupils had done.

Martinus Sieveking, who has been lying low for five years, will re-enter the arena on December 20 with a concert at Beethoven Hall in which he will have the assistance of the Philharmonic Orchestra. The Steinway house has built a special piano for Sieveking with a keyboard about a foot longer than the normal, which is made neces-

sary by the wider keys. Furthermore the keys slant with an inward dip of about twenty degrees. The energetic Dutchman says the keyboard of the future will be built in this way with slanting keys. His re-entree will be awaited with interest.

■ ■ ■

Mrs. Wilhelm Eylau has recovered from the serious and dangerous illness that kept her confined to her bed for nearly six months and is again as busy teaching as ever—as busy and as successful, for this energetic little woman succeeds in all she undertakes. I recently heard two of her pupils, Beatrice Hidden, of Portland, Ore., and Madge Shand Smith, of Edinburgh. Miss Hidden gave an excellent rendering of Liszt's E flat concerto; she has made enormous progress in the short time she has been with Mrs. Eylau and has gained greatly in strength, independence and flexibility of fingering and breadth of tone. Miss Smith, who has been with Mrs. Eylau for two years and is thoroughly trained in her method, gave a finished performance of Mendelssohn's rarely heard D minor concerto. Both young ladies did themselves and their teacher credit. Miss Hidden sailed for home last Saturday. She will immediately resume teaching at Portland, where she has a large class.

■ ■ ■

Madame Cornelia Rider Possart recently played the Strauss music to "Enoch Arden" to a recitation of the poem by her famous father-in-law, Ernst von Possart, at Beethoven Hall. Madame Possart is easily one of the best of the women pianists before the public.

■ ■ ■

Hugo Kaun's three "Kleine Stücke" for orchestra are to be played by thirty-three orchestral societies this season.

■ ■ ■

From Munich comes the news that Elsa Rau, the gifted young German pianist, who was for some years a teacher of piano at Baltimore, has scored an emphatic success with a recital in that city, this being her debut as a concert pianist. For the past two years she has been studying with Alberto Jonas, the famous Spanish pianist, who believes she can make a successful virtuoso career. The results of her first appearance are certainly gratifying.

ARTHUR M. ABELL

Jon Selmer's symphonic poem, "Prometheus," was given successfully recently in Odessa.

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#### Marguerite Melville's Coming American Tour.

The first American tour of Marguerite Melville, the American composer and pianist, who has lived in Europe for ten years past, is now announced, and as Miss Melville is an artist of exceptional caliber, there will undoubtedly be a great desire to hear her in this country. She has been unanimously acclaimed in every city on the Continent where she has played, and the critics all agree that such unusual musicianship is rarely combined with piano virtuosity of the kind she possesses. Few women, indeed, can, like she, lay bare the character of the great classics of the piano. Miss Melville possesses sentiment without sentimentality; it is genuine feeling controlled by a superior

intelligence. Her tone is full, vibrant and intensely musical. The fantasiestücke of Schumann were exquisite. In fact it is astonishing how deeply this young girl has delved into the mysterious idea—world of this romantic tone poet—with which intuitive fine sensibility she follows every mood in which his music abounds and is able to awaken his fantastic pictures into tonal life! Also her compositions give evidence of such healthy expression, innate musical sense and strong feeling for form.—Staatsburger Zeitung.

#### Wüllner's German Successes.

The following notices serve to show what the critics in the various parts of the German Empire have to say about Wüllner:

The late Wilhelm Tappert, the great musical critic of Berlin, who was one of the first to fight the cause of



MARGUERITE MELVILLE.

Richard Wagner in Berlin, wrote after hearing Miss Melville:

I have now to give my verdict of three pianists. The palm, without the least question, must be awarded to a young American girl, Marguerite Melville, who played Brahms' sonata, op. 3. The second movement was especially beautiful. It was absolutely tonal poetry. Perhaps it is to her mentor, Jedlicka, that she is indebted for her touch, capable of every dynamic shading—her intensely musical nature, however, is all her own—that is a gift of the gods!—Das Kleine Journal.

Other criticisms on one of her Berlin concerts follow:

Marguerite Melville played all of these compositions in a way which was bound to give genuine pleasure. Her technique is perfect, but it was her musical ability which was so astonishing. One feels that her expression is a reflex of inner feeling, and that she is happy in transmitting it to her listeners. The natural simplicity and fine taste attract our attention—and why? Because it is so seldom one finds these important qualities so beautifully combined.—Fremdenblatt.

All the more agreeable was the surprise which awaited me at the Singakademie, where I made the acquaintance of a young girl, hardly out of her childhood shoes, who both as pianist and as composer awakened the liveliest interest. Her art of piano playing is distinctively her own, combining the greatest subtlety of expression and charming womanly grace, absolutely commanding in its sincerity. From the first note the listener is enthralled, and gives himself up more and more, with increasing pleasure. We have before us a great individuality—a true artist!—Deutsche Warte.

Marguerite Melville, the young pianist, possesses a touch like velvet, highly developed technic and what is so rare nowadays, strong powers of interpretation. She played Schumann's fantasiestücke in a way that made one listen with heightened interest. One sees that she loves her art. In spite of her years she is remarkably individual—understanding how to characterize and uses rubato always with taste and discretion, never exaggerating. Perhaps Marguerite Melville, who, besides, possesses a decided talent for composition, was cut out to be some day a celebrated interpretative artist! If she is strong enough to resist the danger of falling into the mannerisms and superficialities, which are the chasms into which many artists fall, and to find or rather to keep the right road toward the goal of playing even simple things really beautifully, naturally and to the magic of her subtle art pulsating with deep feeling—in which pianistic virtuosity is only a means toward the end of giving form and expression to the musical idea. It is not the concert pianist alone we admire, but the artistic individuality, strong and characteristic which, heedless of the public, absorbs itself entirely in the music. This sinking into the spirit of the composition is what gives her playing a peculiar intimacy and makes it stand

each time we hear Wüllner it is a new event. Even when one imagines to be quite familiar with him and his art, one receives unexpected impressions when hearing them again. Because they always disclose so much that is new, constantly new! There is no second artist whose routine has injured so little, in spite of continuous attention to his art, whose understanding, capabilities, feeling and interpretive powers are so entirely free from mechanical tendency. The encores prove very clearly that we are facing a man capable and gifted enough not to be obliged to twice make use of the same means of expression on repetitions. And so it does not matter with this unique artist whether he has sung the song once, nay, many times before. He has seemingly forgotten this. He recreates it as often as he sings; as, at the first time with the sublime seriousness of the creator, the powerful convictions of the former, and it each time becomes an improvisation.—Hamburgischer Correspondent, March 20, 1907.

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14 RUE LINCOLN, AVENUE DES CHAMPS-ÉLYSÉES,  
CABLE AND TELEGRAM ADDRESS, "DELMACHEIDE,"  
PARIS, December 9, 1907.

A brilliant and wonderful fete was given on Saturday evening in the cause of charity at the Grand Palais in the avenue des Champs-Elysées—"the most brilliant gathering held in Paris during recent years," says the Paris-New York Herald. The proceeds of this great benefit, which was organized by the Automobile Club de France, are destined for the sufferers from the recent floods in the South of France. All that Paris has to offer of wealth and beauty, of talent and fame, responded with one accord and with hearty enthusiasm. From the Place de la Concorde to the Grand Palais, the avenue des Champs-Elysées was ablaze with colored electric lights. The proceedings commenced with a concert by the massed bands of twenty-one regiments, 1,000 executants under the direction of Gabriel Parès. The "clou" of the evening was the grand procession, "Locomotion throughout the ages," showing the different modes of transportation from the age of stone to the present day. Two thousand took part in this procession and the ensemble was one of rare magnificence. At half past 12 the theatrical performances began. While on the ground floor the ballets of the Opéra and Opéra-Comique, with Miles, Cléo de Mérode, Zambelli and Sandrin, were engaged, on the first floor all the Paris theaters and music halls were represented by excellent artists. At half past one the ball began, with an orchestra of 150 executants, and dancing continued until an early hour in the morning. The attendance was one that is seldom seen, surpassing the leading premieres or "galas" at the Opéra. After a meeting held today by the organizing committee of the fete, it was announced that 125,000 francs were at the immediate disposal of the distributing committee.

■ ■ ■

The church of Notre-Dame-des-Victoires in the rue of the same name, which is not far from the celebrated Salle Erard in the rue du Mail, where so many of the better concerts in Paris are given, counts among the old landmarks of the French capital. It is in this historic church that the composer Lulli, S. V. P., who died March 22, 1687, has his tomb. Jean Baptiste Lulli, born in 1633 at Florence, was brought to Paris in early childhood and here he became very active. In the church, above the bénitier,



The Notre-Dame-des-Victoires where the composer Lulli is buried or holy water basin, there is an inscription in Greek which signifies: "Wash thy faults and not only thy face." This inscription applied admirably to Lulli, whom Boileau called a "dark rogue." It would appear that the musician had merited this epithet, to judge from the manner in which he treated some of his best friends—and this too in spite of his known intelligence and great talent.

■ ■ ■

At the concert of the Conservatoire yesterday afternoon the oratorio "Christmas," by Bach (i. e., the first three parts thereof), was repeated, winning as great a success as on the previous Sunday. Next concert the other three parts will be performed. This work is being heard for the first time in its entirety at these concerts, under direction of Georges Marty.

■ ■ ■

The Châtelet concert under M. Colonne presented three soloists, Madame Henri Deblauwe, a talented pianist, who performed Liszt's E flat concerto and was much applauded; the tenor Burgstaller, who gave evident satisfaction by his singing of Beethoven's "Adelaide" (orchestrated by Th. Dubois), and Lohengrin's narrative, followed by a grand duet, "The Awaking of Brünnhilde," from "Siegfried," in which he was joined by Madame Félicie Kaschowska. The theater with its 3,600 seats and

The management of the Opéra-Comique has decided to produce, after the present success "Chemineau" and the "Iphigénie en Aulide" of Gluck, a Russian work entitled "Snégourotchka," written by Rimsky-Korsakow. This opera is in four acts and five scenes and contains several ballets or divertissements. The different roles have already been distributed for study and the cast is a particularly strong one, embracing Mesdames Marguerite Carré, Lamare, Thévenet, Sylva, Broly, Bakkers; Messieurs

Léon Beyle, Jean Périer, Vieille, Audoin, Cazeneuve, Guillamat, Azéma, Huberdeau.

■ ■ ■

Lucien Fugère, of the same theater, Opéra-Comique, was visited one morning last week, says the Petit Parisien, by a young man who stated that he was desirous of going on the stage and that he wished to know on what terms M. Fugère would give him lessons. When the visitor had gone, M. Fugère remarked that two bronzes by Barré and three miniatures had disappeared with him. The stolen property is valued at 10,000 francs.

■ ■ ■

At the Lamoureux concert Paul Vidal again replaced Camille Chevillard, who is still kept away through illness. On Thursday last there was an extra concert given, with a program of Beethoven music, termed a "festival"—as is usual on such occasions—but the only right to such title, to my way of thinking, lay in the manner of Willem Mengelberg's conducting.

■ ■ ■

Next season at the Grand Opéra there is to be given a series of Russian operas on the present off nights, Tuesdays, Thursdays and Saturdays. This will happen probably—if happen it does—in the month of April. The two principal operas in this scheme are to be Rimsky-Korsakoff's "Sadko" and the "Boris Goudounoff." Both operas will be sung in French, I understand.

■ ■ ■

"Le Lac des Aulnes," the new ballet now being produced at the Opéra, has a vague or obscure plot and weak music, but marvelous decorations that are very attractive.

■ ■ ■

A most interesting and enjoyable concert was given last Monday night at the Salle Gaveau by Jeanne Raunay, assisted by Eugène Ysaye and an orchestra of about forty members, besides Armand Ferté at the piano. Madame Raunay sang, as she always does, with splendid style and exquisite diction. The orchestral and piano accompaniments under Ysaye and Ferté respectively, left nothing to be desired. The program was so fine that I give it here in extenso:

#### PREMIERE PARTIE.

Ouverture de "Don Juan".....	Mozart
L'Orchestre.	
Air de "Castor et Pollux" (Fristes Apprêts).....	Rameau
Au piano: Armand Ferté.	
Aria: Il Re Pastore .....	Mozart
La partie de violon obligée sera jouée.	
par Eugène Ysaye.	
Au piano: Armand Ferté.	
Air de "Fidelio" .....	Beethoven
Jeanne Raunay.	

#### DEUXIEME PARTIE.

Les Eolides (Poème symphonique).....	César Franck
L'Orchestre.	
Air de "Freischütz" .....	Weber
Mort de Didon (Prise de Troie).....	Berlioz
Air de "Hulda".....	C. Franck
Jeanne Raunay.	

On the same evening at the Salle des Agriculteurs Ethel Altemus, a young lady from Philadelphia and pupil of Leschetizky, gave a concert, assisted by R. Plamondon,

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tenor. Unfortunately I could not be in two places at the same time, but from all reports Miss Altemus acquitted herself excellently. The pianist's numbers included works from Rameau, Beethoven, Schumann, Paderewski, Arensky and Leschetizky. The singer contributed a group of French songs and a Gluck aria from "Iphigénie en Tauride."

DELMA HEIDE.

#### Singing Teachers Greet Van Broekhoven.

Since the times of Galileo, and long before his day, the scientific man has had to endure bitter opposition. Centuries ago the man who made a discovery helpful to science or art was tortured by various methods; it all depended upon the nationality and temperament of his opponents. Today, thanks to progress, people are more rational and humane, and, unless their bigotry is of a very violent type, they will listen and even applaud the man who evolves a new theory, notwithstanding that they (the opponents) may take no stock in it.

The pessimists who declare that the world is getting worse, that men's hearts are blacker than they ever were, should have been present Tuesday night of last week at the meeting which the National Association of Teachers of Singing held in Steinway Hall.

The association had invited J. van Broekhoven to address the members on his theories of the art of teaching singing. Mr. van Broekhoven is the author of the work "The True Method of Tone Production." It is doubtful if an assembly of physicians or theologians would have received a discoverer of something new in their line with greater politeness than did the singing teachers receive Mr. van Broekhoven. [It is time for some just person to say a word in defense of singing teachers and musicians, because so many persons imagine—nay, have declared—that the musical fraternity is made up of narrow minded and envious men and women, when the truth is that they are quite as well bred and tolerant toward each other as are the men and women of other crafts.]

Hermann Klein, chairman of the meeting, introduced Mr. van Broekhoven as "a discoverer." The speaker of the evening, a native of Holland, now residing in New York, looks like a scientific man. The lines in his physiognomy indicate deep thought and the patience that belongs to men of his caliber. Mr. van Broekhoven did not have a paper prepared, but talked in a conversational manner about his ideas, which were more or less of a revolutionary character. The speaker referred to the old Italian singing mas-

ters whose method the world has accepted as the best. Mr. van Broekhoven did not hesitate to combat the old methods. He admitted that the old masters did wonders with the amount of light they had, but he claimed that the art of teaching singing, of producing pure tone, would be simplified by his discoveries, provided, of course, that his discoveries were recognized and adopted. Mr. van Broekhoven gave his ideas about the vocal chords, the false vocal chords, the so called small pockets that lie near the vocal chords, the larynx and the laryngoscope, which the late Manuel Garcia invented in 1854.

The speaker mentioned the various voices and their relations to his theories. Mr. van Broekhoven does not believe that the vocal chords vibrate in the way generally accepted by vocal teachers. He said many other things for which he gave scientific explanations. At the close of his remarks the listeners, some of them looking more or less startled, applauded the speaker.

A general discussion followed Mr. van Broekhoven's address. Naturally, there was opposition to his theories. Mr. Klein, who is himself a pupil and exponent of the late Manuel Garcia, said that in the ten years of his association with Garcia in London he rarely heard that great singing master use a technical or scientific word in his teaching. Mr. Klein further declared that if any of the pupils now studying with him in New York needed to have their larynx examined, he would send them to a physician, a specialist.

The next member to take the floor, Max Knitel-Treumann, told Mr. van Broekhoven in plain words that his theories were wrong, and then both gentlemen argued a few points, which infused a little humor into the controversy. Both gave some illustrations of tone production, to the delight of their colleagues.

Arthur de Guichard, the secretary of the executive board, declared in his remarks that singers cannot be trained by scientific logic. Dr. de Guichard is a medical doctor as well as a teacher of singing. As a pupil and disciple of the late Francesco Lamperti, he believes that nothing is better than the old, natural Italian method of bel canto.

Isidore Luckstone, Victor Harris and Anna E. Ziegler were the other members who joined in the debate.

The matter of tone production elicited more animated remarks by some of the members. One enterprising teacher wished to know if the association would admit pupils to attend and give illustrations. The question brought Secretary de Guichard to his feet again, and he stated in his outspoken manner that immature pupils were not wanted, but

that the teachers themselves must get up and illustrate how to produce a pure tone. Unless the teacher can do this himself he cannot show his pupils how it is done.

Before presenting Mr. van Broekhoven, Mr. Klein announced that the next public meeting of the association, to be held Tuesday evening, January 7, would take the form of a concert, to be followed by a reception with refreshments. Mr. Klein also announced that the prime donne who have become patrons of the association, namely, Marcella Sembrich, Lillian Nordica, Emma Eames, Johanna Gadski, Geraldine Farrar, Mary Garden and Louise Homer, were going to aid the organization materially.

All the meetings of the association are held at Steinway Hall.

#### New York Institute of Music.

The New York Institute of Music, 560 West End avenue, Bessie Clay, director, presented Zula Foster, Miss Canwell and Edward S. Murray at the last student's recital, Friday evening of week before last. Miss Foster sang with much feeling songs by composers of several nationalities, including: "Still wie die Nacht," Bohm; "Frühling's Nacht," Bohm; "Abschied," Ries; "Elegie," Massenet; "Bird and Rose," Horrocks; "Tell Me, Beautiful Maiden," Gounod; "Gather the Roses," Sans Souci. "Maiden's Song," Helmund; "Non conosci il bel suol," Thomas; "Hold Thou My Hand," Briggs, and Gounod's "Ave Maria." Mr. Murray, the violinist on the program, played a number of obbligatos for Miss Foster, in addition to his solos, "Legende," by Wieniawski, and "Zapateado," by Sarasate. Miss Canwell gave what was announced as "pianologues," and these were entitled "Aunt Jemima," "Ben Bolt," and "The Low-Back Car." The audience was delighted with the artistic and varied program.

#### Schumann-Heink's Christmas.

Madame Schumann-Heink returned to New York last week from an extended concert tour through the South. Everywhere the famous prima donna sang before large and brilliant audiences. The singer is spending the Christmas holidays with her family at the Schumann-Heink estate on the Caldwell Mountains, in New Jersey. Early in January the contralto will resume her concert tour in Buffalo, N. Y. She is booked for concerts and recitals up to the month of May.

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35 WEYMOUTH STREET, W.  
LONDON, December 11, 1907.

The principal topics of conversation during the week in musical circles have been Tetrazzini, Lengel and Zimbalist. Tetrazzini, while not a new star as far as America is concerned, rose in the artistic firmament of London only a few weeks ago, when she at once conquered critics and public and both have been flocking to Covent Garden whenever she has appeared. The regular autumn season closed about ten days ago and since that time there have been two orchestral concerts to enable the public to hear the singer, and on Thursday there will be a third concert, after which there will be no Italian opera until next spring, when Tetrazzini is announced to appear.

Lengel has already been mentioned in reports of London events and has in addition to the orchestral concert at Queen's Hall played two recitals at a smaller hall, when the enthusiasm was just as marked as on his first appearance. He is compared to every pianist in or out of existence, to every piano prodigy that has ever appeared, and altogether has caused much excitement in the cool and calm London musical world. This afternoon he is playing his second recital, when Beethoven, Schumann, Chopin and Liszt will be the composers selected, and he will also play a rhapsody by Szendy, who was his teacher.

Zimbalist made his first appearance on Monday afternoon with the assistance of the London Symphony Orchestra, conducted by Landon Ronald. The young violinist made a veritable sensation, which will probably be augmented when he plays again. He, however, belongs to the older of the prodigies, for he is eighteen. He made his initial bow in Tschaikowsky's concerto for violin and orchestra, afterward the Sinding suite in A minor and Lalo's "Symphonie Espagnole." Then he had to respond with an encore, although after every number he had been recalled many times to the platform. In the encore and also in the Sinding number he was accompanied at the piano by Charlton Keith.

Dalton Baker has been engaged to sing at the Cincinnati Festival next May, and will go over to America in time for that event, but his engagements here prevent his making other appearances there. Mr. Baker is sure to make a success at Cincinnati with his good voice, excellent method and artistic interpretation of oratorio and songs. Just now he is the leading Elijah in England, constantly singing the part and always receiving high praise for his work.

The concert season, which has been rushing along with unabated vigor since early in October, now may be said to have come to an end, or at least to have come to a pause, until after the holidays. Every one who can leaves London from about the middle of December.

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for a month, when the musical season opens again with a new rush. On Boxing Day (that is, the 26th of December) the Carl Rosa Opera Company will open their season at Covent Garden, when "Faust" will be sung. The performance will be in the afternoon, as on the evening of Boxing Day the pantomimes, so dear to the English public, will have their first performances. In the evening the opera company will sing "Trovatore," and there is to be a revival of Goring-Thomas' "Esmeralda," when Walter Wheatley will sing the tenor role. The Carl Rosa company sings in English, and the operas are sung and staged with every attention to detail. The singers are all excellent artists and there is sure to be a fine season for this company, which is so well known here. They have toured in the provinces and have sung in and about London, but it is understood that this is their first appearance at Covent Garden.

The annual concert of Robert Newman drew a large audience to Queen's Hall on Monday evening, when a fine program was played by the Queen's Hall Symphony Orchestra, Henry J. Wood conducting.

Elyda Russell, the young Australian singer, who has recently given a recital in Berlin, where she had to sing half a dozen or more encores, is well known in London. For the past two years she has been here during the "season," giving her own recitals as well as singing at many public and private musicales. The past summer she spent in Sweden and Lapland, but is established in Berlin for the winter. In the spring she will again visit London and appear in concert. Miss Russell has half a dozen languages at her



The Mossel Quartet, of Birmingham; Max Mossel leader.

command and in her Berlin recital sang Sjögren songs in Swedish.

The Cremona Society held its third meeting of the current session last Friday evening, when E. C. Rimington read a paper entitled "Fiddle Facts and Fancies." The lecturer began with some technical suggestions for mechanical improvements in violins, after which he spoke of some old violin makers. After the paper Heinrich Dittmar delighted the audience with violin solos.

Glenn Hall announces two song recitals for next spring, April 20 and May 6, when Arthur Nikisch will be at the piano. Mr. Hall has just been heard in two recitals in London, but has returned to his home in Berlin.

Blanche Marchesi's concert at Queen's Hall last week proved to be highly interesting, giving, as the program did, an opportunity for Madame Marchesi to display the consummate art with which she interprets such varied and widely different styles of songs. There were two Wagner numbers, and in the symphony by Mahler the soprano part of the last movement was also sung by her. Handel and Schubert airs, a cycle, "Songs of the Wind"; a Gipsy song by Holbrooke and Johann Strauss' waltz, "Voce di Primavera," were all unchallenged pieces. There was much enthusiasm, and Madame Marchesi could easily have taken repeated encores. During November Madame Marchesi was touring in the provinces, where she appeared in twenty-five concerts, almost a record for thirty days, it would seem.

The London Trio had the assistance of Marie Stark, vocalist, at their concert last week. A new trio in F minor by Volkmar Andreae was played for the first time in England. As usual, one of the Trio was heard in a solo, this time it being Signor Simonetti.

The St. Petersburg Quartet played their third and last recital last week, and it is pleasant news to hear that they

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are to return to London in the spring for other recitals, as their work was greatly admired.

The three Danish musicians who are now in London and giving concerts together—Paul Schmedes, tenor; Victor Bendix, composer and conductor, and Dagmar Bendix, pianist—have been heard in three concerts, and will probably, later in the season, return for more appearances. Mr. Schmedes was in London last year, when his singing received many compliments, publicly and privately. The orchestral concert, at which Victor Bendix conducted the New Symphony Orchestra, introduced to London some of his compositions, namely, a symphony in D, a concerto in G minor for piano and orchestra, and half a dozen songs. Bendix is the conductor of the Danish Concert Society at Copenhagen, and a teacher of piano at the Danish Royal Academy of Music.

Miss Cortesi, who made her first appearance in London last Monday afternoon, has achieved success in opera abroad, but for the past two years she has devoted herself to teaching. Miss Cortesi was assisted by Margel Gluck, a young American violinist, who has been studying with Sevcik for the past four years.

In 1903 a fund was established by S. Ernest Palmer to procure for British composers under forty years of age a hearing in public, and from time to time concerts have been given, organized by the council of the Royal College of Music. The ninth of these took place last week. Hubert Bath contributed four Rosetti sonnets for voice, piano and string quartet; Joseph Holbrooke a trio for piano, violin and horn; George Dyson a concertstück for strings; Felix White a romance for cello and piano; Felix Swinstead "Three Old English Ballads," and Ambroise Covello settings for three of Shelley's poems.

Eva Nansen, wife of the Norwegian Minister to Great Britain, died on Monday at Christiania, Norway, of heart disease. Madame Nansen was well known in Norway for her beautiful contralto voice, and she was for some years the leading contralto in that country. There were two Norwegian contraltos, Madame Nansen and Agot Lunde, whose fame was national. After Madame Nansen's marriage she sang less in public, but during her stay in London was heard privately on several occasions.

Evelyn Suart has been the pianist at six of Darbshire Jones' recitals, and in addition has been very busy with other engagements. She gave her own recital in London, appeared at the Liverpool Symphony concert and at one of Mr. Gilchrist's matinees in London, then played at two orchestral concerts with Dr. Richter at Sheffield and Nottingham, at the Albert Hall ballad concert, and then was off to Berlin, where she played with the Philharmonic Orchestra. The press of the German city was unanimous in her praise. She played three concertos, the almost unknown ones, both in E flat, by Weber and Tschaikowsky, and the latter's B flat minor one. Again she was entertained at dinner by Mr. and Mrs. Landeker, the owners of the Philharmonic Hall in Berlin. During the next fortnight Miss Suart plays in Reading and Liverpool and twice in London, the second time being on December 22, when she is to play the B flat minor Tschaikowsky concerto at the Albert Hall with the London Symphony Orchestra.

Other recent musical attractions were Jean Marcel, William Boland, Marguerite Swale, London Choral Society, Stuart Edwards, Marguerite Tilleard, Charlton Keith, Weingartner, the Rehner Quartet, Gertrude Lonsdale, Julius DuMont, Hugo Hundt, Horace Fellowes, Madame Sobrino, Dorothy Wiley, Darbshire Jones, Daisy Bucktrout, the Barnes-Phillips Quartet, Helene M. Luquien,

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A. T. KING.

#### George Sweet's Reappearance in Florence.

In a recent letter from Florence, Italy, it was announced that George Sweet would soon make his reappearance in concert in that city, where he is now established as one of the leading vocal masters. Mr. Sweet is to sing with the Florentine Orchestra and for the Philharmonic Society, of Florence, of which he has long been an honorary member. Mr. Sweet is renewing old friendships and relations in the beautiful Tuscan city. He has a handsome studio residence, at which he receives pupils of several nationalities, in addition to those from the United States.

Mr. Sweet not long ago paid a visit to the venerable tragedian, Tomaso Salvini, and found the aged actor suffering from an acute malady, which has been feared would prove fatal. The American baritone never fails to acknowledge the debt of gratitude he owes the old artist and for the training and encouragement he received when studying for the operatic stage under the great Salvini.

#### Christmas Music at Calvary Church.

Under the direction of Edward Morris Bowman, the choir of Calvary Baptist Church in West Fifty-seventh street united in impressive Christmas programs, both at the Sunday morning and evening services. The Rev. Dr. Stuart MacArthur, pastor of the church, preached in the morning on "The Wondrous Birth," and the musical selections were from "The Messiah" (Christmas part). The music in the evening included Christmas anthems, Guilmant's "Offertoire" on "Ancient Christmas Hymns," and Dr. Bowman played as organ numbers Dubois' "March of the Magi" and "The Pastoral Symphony" from "The Messiah." The solo quartet of Calvary choir consists of Myrta French-Kürsteiner, soprano; Bessie Bowman-Estey, contralto; Theodore Martin, tenor, and Judson Bushnell, basso. Thursday evening of last week the entire choir was honored with a reception at the residence of Dr. and Mrs. Wendell C. Phillips.

#### Paderewski in Newark.

Paderewski's recent recital in Newark, N. J., was given at the Krueger Auditorium. Frederick N. Sommer was the local manager. The pianist played works familiar to all pianists, professional and amateur.

Ella Bachus-Behr, a pupil of Carreño and Scharwenka, is one of the successful pianists and teachers in the Middle West. Mrs. Behr resides in Kansas City, Mo. December 13 she gave the first in a series of concerts at the Willis Wood Theater, in that city.

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#### Norah Drewett in Germany.

One of the youngest of the young women pianists is Norah Drewett, whose engagements during the autumn included her own recital in London and a lengthy tour in the provinces. Immediately after playing at Bournemouth she left for the Continent, where she filled bookings at Halle, Hanover and Berlin. Her concert in Berlin took place December 10. Miss Drewett possesses fine technic, individuality of style, and she plays with brilliancy as well as delicacy, and, moreover, reveals something that charms and captivates her hearers.

Miss Drewett's training has been thorough, and she is always making progress in her art. On the Continent she has been quite as successful as in England. The fair pianist has appeared with large orchestras in several countries.



Miss Drewett's audiences are impressed at once with her attractive personality.

#### Musical by Morrill Pupils.

Laura E. Morrill presented two of her professional pupils, and several others with fine voices, at her last musical, Tuesday evening of last week. The Morrill studios, in the Chelsea, were again filled with friends and invited guests. The program, excellent in arrangement and varied in kind, was contributed by Cora Remington, soprano; Nona Malli, soprano; Jessie Pamplin, contralto; Mrs. V. O. Strickler, contralto; Anna Dinnell, soprano; Mae Furbeck, soprano, and Lillia Snelling, contralto. Each of these singers showed the value of Mrs. Morrill's method of instruction. Miss Remington and Miss Snelling are heard in concert, and both have a number of engagements in the New Year bookings.

Arthur H. Turner, the musical director of the Musical Art Society, of Springfield, Mass., arranged a program of unusual excellence for the December concert. The choral numbers included: "Around Us Hear the Sounds of Even," by Dvorák, English version by Henry G. Chapman; "Vineta," by Brahms, and "Banner of Saint George," by Elgar. Madame Rider-Kelsey and an orchestra assisted.

#### MUSICAL RECORD OF THE PAST WEEK IN NEW YORK.

Wednesday evening, December 18, "La Navarraise" and "I Pagliacci" (double bill), Manhattan Opera House. Wednesday evening, December 18, "Lohengrin," Metropolitan Opera House.

Thursday afternoon, December 19, Hofmann recital Carnegie Hall.

Thursday evening, December 19, "Fedora," Metropolitan Opera House.

Thursday evening, December 19, concert by the Musical Art Society, Carnegie Hall.

Thursday evening, December 19, concert by the Rubinstein Club, Waldorf-Astoria.

Thursday evening, December 19, concert by the Columbia University Philharmonic Society, Earl Hall, Columbia University.

Friday evening, December 20, "Rigoletto," Manhattan Opera House.

Friday evening, December 20, "La Boheme," Metropolitan Opera House.

Friday evening, December 20, "The Messiah," Brooklyn Oratorio Society, Baptist Temple, Brooklyn.

Saturday afternoon, December 21, "Faust," Manhattan Opera House.

Saturday afternoon, December 21, "Tosca," Metropolitan Opera House.

Saturday afternoon, December 21, Young People's Symphony concert, Carnegie Hall.

Saturday evening, December 21, "Tales of Hoffmann" (popular prices), Manhattan Opera House.

Saturday evening, December 21, "The Flying Dutchman" (popular prices), Metropolitan Opera House.

Saturday evening, December 21, Symphony Club concert, Mendelssohn Hall.

Sunday afternoon, December 22, New York Symphony concert, Carnegie Hall.

Sunday evening, December 22, operatic concert Manhattan Opera House.

Monday evening, December 23, "Damnation of Faust," Manhattan Opera House.

Monday evening, December 23, "Fedora," Metropolitan Opera House.

#### More Praise for Rosa Linde.

More praise from Halifax for the contralto, Rosa Linde, is set forth in the following excerpt:

The first of the artist's course of concerts for the season was held in the Assembly Hall last evening. The hall was filled with the music loving people of Halifax. Rosa Linde captured the house with her first number, and from that until the end of the long program there was no interruption to the breathless silence in which they sat, except when they burst into hearty applause as each song was ended. And when the program was ended and three encores in addition, they refused to be satisfied until Madame Linde returned and sang one more. Madame Linde has a great reputation as a singer, which she fully justified last night. Her voice is a pure contralto and a very unusual one, having a range of three octaves, and through the whole register it is rich, full and true.—Halifax Morning Chronicle, November 7, 1907.

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## MUSICAL EDUCATION.

Attention is called to the circular of Arthur de Guichard, whose studio of vocal music is at 143 West Forty-second street, New York. This musician has had a university classical education, and in music two eminent masters, Francesco Lamperti, of Italy, whose assistant teacher he was for a time, and Dr. Hans von Bulow, of Germany. He possesses a signed letter from Lamperti suggesting an operatic career should he care to pursue one, and recommending him as teacher of the Lamperti method should that course be more tempting to him. Francesco Lamperti is the name of the original and senior master of that name, whose system of voice development ranks with the best of the school of vocal and artistic teaching of his day. Dr. de Guichard's reputation has already been established in England and in France, so the circular states. In New York he is making a specialty of coaching professionals in opera, oratorio, concert and church music, and of preparing teachers. This special course for teachers is now coming to be a feature of vocal studios, and will be welcome to serious minded students who possess the teaching instinct and are destined to become teachers. Special emphasis is placed upon the fact that Dr. de Guichard receives no pupil in his studio who does not possess a good natural voice and at least average intelligence. He insists upon the old Italian method of bel canto as the one which not only puts a voice at its best, but preserves it through a long and laborious career. This is most certainly vouched for by the best, greatest, and most musical artists, who have been and are living illustrations.

A. J. Goodrich and Percy Hemus, of New York, are both associated with musical work in Kansas City, Mo., the latter in the Conservatory of Music, the former as associate director of the Schultze College of Music. Mr. Goodrich is known by his works and diagram illustrations of musical form and construction. His specialty is harmony, counterpoint and composition. The college was established in 1899 by H. E. Schultze for violin and piano work. It has thirty certified teachers, many college graduates and hosts of patrons.

Percy Hemus goes to Kansas City for the summer and has been unusually successful, his name, which is a household word with THE MUSICAL COURIER readers, being well distributed through the West. Pupils have gone to him at Kansas City from all parts of the Western section, and he is to return there this coming summer. Louise Massey, a pupil of Percy Hemus; Mr. Powers and Mrs. Arthur Elliott instruct his pupils in his absence. The latter teaches breathing, tone placing and diction.

Mr. Seigel, the mandolin and guitar specialist, of New York, has a representative in the Kansas City conservatory

in Walter A. Fritschy, a Swiss, who has taken a postgraduate course with Mr. Seigel and carries a letter of recommendation. Mrs. Porter Darling, of Boston, and Mary Elizabeth Cheney, of New York, have been teachers of Olive B. Wilson. She has also had instruction in the Royal Academy, of London, and is professor in the conservatory.

The Faletten Pianoforte School, of Boston, has a recommended representative in Kansas City in Mrs. Scott-Hillier. She has had training in preparatory, normal, observation class work and the many other privileges of that well known Boston school of piano, which is extensively known throughout the West.

Peru, Neb., has a music department in its State Normal School. Mrs. Francois Boucher, wife of the violin virtuoso, has been head of its piano department, but is now teaching in Kansas City, where her success with young people in education in all lines is marked. Godowsky, William Sherwood, Frederick Grant Gleason, Sansome and Fannie Bloomfield-Zeisler have been teachers of Lillian Sargent, of Kansas City. She graduated with highest honors from the Chicago Conservatory and had normal training with Mrs. Howard Wells, of the Cosmopolitan Conservatory, Chicago. Louise Parker, of the same city, has studied with Bloomfield-Zeisler, Madame de Stepanoff, Mrs. Edgar Stillman Kelley and Leschetizky. Rudolf Ganz and Arthur Whiting have been among the teachers of Geneve Lichtenwalter. In fact, there are few cities in the Union that have a greater number of trained specialists in their midst representing so many American masters as those abroad.

Winona, Minn., has a first class Normal school with music department. Illustrations of the larger forms of sacred choral are taken from Handel and Mendelssohn oratorios. Song is illustrated in folk, patriotic and art selections from Italian, French, German, English and Scotch schools. In concerted vocal forms the madrigal and part song, duet, trio, quartet and chorus are illustrated from Morley, Purcell, Macfarren, Edward Elgar, Marzials, Mildenberg, Nevin, Arditii, MacDowell, Gabriel Marie. Opera and cantata are drawn from the best sources. In the instrumental work illustrations of the Morris dance, minuet and gavotte are taken from Edward German's "Henry VIII," Mozart, Beethoven, Bizet, Bach (D minor) and Thomas. National dances are indicated by compositions of Grieg, Brahms, Dvorak, Scharwenka, Moskowski, Rubinstein and MacDowell. Idealized dance forms are represented by selections from Chopin, Wieniawski, Chamaille, Sapelnikoff, Sieveking, Weber, Moskowski. The polonaise is shown through Chopin, Weber and Moskowski.

Prelude and fugue, organ fantaisie, etc., are all taken from Bach; scherzo from Chopin and Mendelssohn; prelude from Chopin, Mendelssohn, Rachmaninoff; rhapsodie, Liszt; nocturne, Henselt and Chopin; berceuse, Chopin and Grieg; march, Grieg, Berlioz, Schubert-Tausig. In the larger forms of instrumental music the suite is taught through Bach, d'Albert, Rubinstein, Schumann, Grieg, MacDowell. The sonatas are chosen from Beethoven, and overtures from Mozart, Weber, Humperdinck, Wagner, Donizetti, Meyerbeer, Verdi, Leoncavallo and Gounod.

The above is the close of a long and consecutively graded course of music for the special preparation of teachers of public school music. It begins with the interval and goes through such as the above. The work is taught educationally, subject to supervision and examination, and the science of imparting all to others is included in the work. This State Normal School music department is directed by one of the "real music educators" of the country, Caroline V. Smith.

FANNIE EDGAR THOMAS.

### Jessie Abbott-Pickens as Vocal Teacher.

Jessie Abbott-Pickens, sister of Bessie Abbott, the prima donna, now established at the Hotel Collingwood, 45 West Thirty-fifth street, has accepted a limited number of advanced vocal pupils. Miss Abbott-Pickens is training these singers for appearances in opera and concert. Her wide experience in both Europe and this country has fitted her for the work she has undertaken. While in Paris she taught the Comte de Chabannes (husband of Armande de Polignac), and others have received the benefit of her exceptional musical knowledge. Miss Abbott-Pickens numbers among her friends and musical acquaintances abroad men like De Reské, Puccini, Massenet, Delmas, etc. She will be glad to hear young singers and advise them regarding their careers.

### Liederkranz to Honor "Faust."

The Liederkranz Society, of New York, will celebrate a "Faust" festival on April 2, 1908, at Carnegie Hall, to commemorate the hundredth anniversary of the first publication of Goethe's great drama. The Liederkranz Chorus, under Arthur Claassen, and the Philharmonic Society will assist. The proceeds of the festival are to be donated to the Carl Schurz Memorial Fund.

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CINCINNATI, December 21, 1907.

Kubelik's recent recital at Music Hall was one of the events of the season that musicians will not forget. The Bohemian violinist demonstrated in every way that he is today one of the foremost virtuosi of his instrument.

■ ■ ■

Carreño gave a recital at Music Hall Thursday afternoon of last week. The pianist played numbers heard in other cities.

■ ■ ■

The first concert by the Cincinnati Conservatory of Music String Orchestra proved very successful. Pier Adolfo Tirindelli directed an interesting program, in which pupils of the leader distinguished themselves. Henrietta Weihl, who played the Bach E major concerto, gave indication of talent and thorough training. Mary Dennison Gailey revealed a warm and sympathetic tone as well as excellent delivery. Miss Wallace deserves credit for the manner in which she played with Lowena Hanlin and Louis Hahn in the Bach trio for violin, piano and flute. John A. Hoffmann was the vocal soloist, singing with fine

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■ ■ ■

The trio concert last week at the Cincinnati Conservatory of Music was well attended. The program presented by Douglas Boxall, pianist, Bernard Sturm, violinist, and Julius Sturm, cellist, included the Brahms trio in C minor, op. 101; the Schubert trio, op. 99, and the Beethoven sonata in E flat for piano.

■ ■ ■

Pietro Floridia's historical song recital, at the Odeon Tuesday night of last week, was another occasion which called attention to the art of real value. In the exposition of his music Mr. Floridia demonstrated the development of the French lyrical music from the Troubadours of the twelfth century to the beginning of the nineteenth century.

■ ■ ■

The next visiting orchestra to appear in Cincinnati under the auspices of the Cincinnati Orchestra Association will be the New York Symphony, at Music Hall, January 10 and 11.

■ ■ ■

Weber's Band, under the direction of John C. Weber, will give a concert at Music Hall Sunday afternoon, January 12.

■ ■ ■

Gisela L. Weber, violinist, Louis Victor Saar, pianist, and Emil Knoepke, cellist, all of the faculty of the Cincinnati College of Music, will unite in a concert at the Woman's Club early in January.

TEMPO.

**Bispham in Buffalo.**

Buffalo, N. Y., where David Bispham has given recitals this season, proved again that it has music lovers of a high order of intelligence and music critics of discriminating mind. The following paragraphs are taken from extended reviews in the Buffalo papers:

That incomparable artist, David Bispham, gave a recital last evening in Convention Hall before a very large audience. It is several seasons since this American baritone has given an entire program in Buffalo, and during the last year or two he has spent much of the time in England, where he is no less a favorite than in his own land.

When great artists have been absent for a time from the concert stage of the country, there is always apprehension in the hearts of their admirers that a return may show waning powers on their part. In the case of Mr. Bispham, however, it is safe to say that never has he been heard here to better advantage. Never has he given greater pleasure and never has his rare art commanded more genuine and spontaneous admiration.—Buffalo Express, October 27, 1907.

His splendid musicianship, intense feeling, and finished style, were never more artistically displayed, and in the varied program which he presented, his magnificent voice interpreted each number with consummate skill.—Buffalo Courier.

The music lovers of Buffalo were privileged to listen to a program of unusual strength and originality last night by David Bispham, whose magnificent voice was greeted with keen anticipation by a large audience.—Buffalo Times.

David Bispham is so firmly established in reputation as the foremost baritone concert singer of America, at least, that critical discussion of his work last night in Convention Hall is superfluous. He has every faculty and accomplishment that goes to making the ideal interpreter of music for the baritone voice. To every technical gift and attainment he adds the personal quality of eloquence in a very high degree, so that often he moves the listener in the same manner that the finished orator wins his triumphs over the emotions.—Buffalo News.

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**Kelley Cole in Cincinnati.**

Kelley Cole was received with marked favor at his recent appearance in Cincinnati with the Orpheus Club, of that city. Some press opinions read as follows:

Kelley Cole, an artist, though hitherto unknown in the city, firmly established himself at one bound as one of the most delightful of ballad singers ever appearing before a local audience.

His choice of songs, which ranged from grave to gay, from the merriest ballad to that of deeper sentiment, from old English and Irish melodies to lieder by the most modern composers, established him as a singer of unusual accomplishments, and more than justified the overwhelming applause which he received.—Cincinnati Post, December 5, 1907.

The concert presented a thoroughly enjoyable soloist in the tenor Kelley Cole. He sang three groups of songs, besides assuming the tenor part in the Dudley Buck composition, and in all demonstrated a dignity of style, a finely schooled voice and an excellent delivery. His ballad singing was most engaging, particularly that of "If Love's a Sweet Passion" and the old Scotch melody, "Mary." His group of German lieder was also well done, especially Weingartner's "Liebesfeier," giving evidence of his musicianship and showing the more serious side of his art. He was cordially received and responded with several encores.—Cincinnati Inquirer.

Mr. Cole sang three groups of songs showing a voice of wide range, which has been admirably schooled in the matter of phrasing, flexibility and smoothness.—Cincinnati Commercial Tribune.

Mrs. Graham Putnam directed an excellent concert given December 6 in the little mining town of Ely, Nev. The program included numbers from the works of Gounod and Hoffmann and the Christmas part of "The Messiah." Solo and ensemble music was contributed by Mesdames Witcher, Stevens, Rickard, Shraven, Nevin, the Misses Kosta, Miller, Rowe, Fornia and the Messrs. Lindley, Stevens, Dobbins and Freeland.

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

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Mrs. JOHN OLIVER, 691 Poplar Avenue,  
Memphis, Tenn., December 21, 1907.

The Matinee Musical, of Indianapolis, is well launched into its season and the special programs thus far have been very interesting. Mrs. A. M. Roberston, who has for many years been the leader of this active organization, is president again this season. The artists for the President's Day were Blanche Strain Good, of Warren, Pa., who is a most charming pianist, and Virginia Hewett Shafer, of Louisville, Ky., an equally charming singer.

December 6 the Morning Musical, of Oneida, N. Y., held its third meeting of the season. "American Composers and Their Work" and the efforts for America and its artists were the subjects discussed.

Under the auspices of the Amateur Music Club, of Memphis, Tenn., the music lovers of this city were afforded the privilege of hearing the renowned pianist, William H. Sherwood, of Chicago, on Tuesday, December 10. Mr. Sherwood is a pianist of rare ability. He is an artist of whom America is justly proud. The Amateur Music Club is one of the smaller clubs of the city, being confined mainly to the piano pupils of Mrs. E. T. Tobey, one of Memphis' leading piano teachers.

The Rubinstein Club, of Cleveland, Ohio, gave its opening concert on December 9 at the hall of the Chamber of Commerce. The program was under the direction of the new director, Mrs. Seabury Ford. On account of the work of the club members in arranging this program the Study Section of the club has been neglected for the past few

weeks, but in January this branch of the work will be taken up in earnest.

The Chaminade Club, of Jackson, Miss., sends the following list of officers for the present season: Mrs. G. W. Riley, president; Mrs. L. Brane, vice president; Miss West, secretary; Mrs. L. W. Thompson, corresponding secretary; Mrs. E. H. Galloway, treasurer, and Miss Henry, librarian.

The calendar of the Ladies' Music Club, of Topeka, Kan., gives an account of an interesting program of Christmas music on December 11. The program was in charge of Mrs. Thatcher. The Topeka club has entered on its twentieth year, and the members are interested and active in all the work. Mrs. Parkhurst is the president.

N. N. O.

### Tirindelli as Violinist.

This paper has called attention in former numbers to the compositions of P. A. Tirindelli, of the Cincinnati Conservatory of Music. He not only ranks high as a composer, but he is also an interpretative artist as a violinist. He has been called on a number of occasions to lead, as concertmeister, the Covent Garden Orchestra, in London, during brilliant opera seasons, and as violinist he has on many occasions made great effect. Herewith are reproduced three notices referring to him as a violinist:

Sig. Tirindelli is one of the strongest individualities that has appeared at the Musical Club concerts, being at once musician, composer and virtuoso. In this triple capacity he made a deep impression upon his audience. A very striking quality of his playing is his perfectly simple style. Besides, and animating this, he possesses a profoundly musical sentiment that is overflowing with strength and life. His technique seems to know no difficulties, and was displayed to good advantage in the brilliant octave étude, by Paganini.—Cincinnati Tribune.

Mr. Tirindelli's concerto is a composition that should attract at once the attention of violinists, for it is grateful to the soloist and thoroughly violinistic. In one respect the composer departs from tradition, that is, in the matter of the inevitable cadenza. In its place Mr. Tirindelli introduced a sort of recitative with orchestral accompaniment, which is both effective and in keeping with the rest of the movement. I am not aware that any composer has adopted this device before. Beyond this, the concerto has a good compact form, and is something more than a show piece for the violin and abounds in melody.

The whole work differs somewhat from the usual concerto in that the orchestra is treated neither in the old fashioned way, as a background, nor in a more modern treatment as an equal voice, but is closely blended with the solo instrument.

Mr. Tirindelli played the solo part with beauty and refinement of tone, and without the least desire to place the virtuoso above the composer.—R. I. Carter.

The playing of Signor Tirindelli, the second soloist of the even-

ing, was a genuine and highly pleasant surprise to the audience. It was the first public appearance of the talented violinist in this city, and it undoubtedly was a grand success. It is not so much his brilliant technique which compels admiration, but his masterly ability to express the entire scale of sentiments, from the most sublime uplifting of the soul in sorrow and grief, to the playful and light-hearted ripples of hilarity. His tone is superb, and seldom have we heard his equal in sweetness and sonorous power in the lower tones of the D and G strings.

The singing quality of his legato is a perfect revelation, and even in all sordino passages his tone preserves its beauty and fullness. After the immensely difficult Czardas, by Brahms-Joachim, he was so enthusiastically cheered that he responded with an encore.

The second group of his solos consisted of three of his own compositions, of which the "Triste" is of wonderful beauty. As an encore he played a charming and original mazurka, by Wieniawski.—Venice Gazette.

### Mary Lansing in Washington.

Mary Lansing, the contralto, was one of the soloists at the performance of "The Messiah" with the Washington Choral Society, Tuesday evening, December 17. Handel's oratorio was presented at Convention Hall, at the national capital, under the direction of Carl Pohl, conductor of the Philadelphia Orchestra. The orchestra assisted in the splendid production. The following excerpt refers to Miss Lansing's singing of the contralto solos:

Miss Lansing's voice, a contralto of great richness and power, lent an additional beauty to the music, and her work of the evening established her as a favorite in this city. She divided honors with Mrs. Zimmerman in the second part.—Washington Post, December 18, 1907.

The Oregon Conservatory of Music, at Portland, Ore., of which Mrs. L. H. Hurlbert-Edwards, is the director, has recently issued a handsome catalogue. The conservatory is ten years old. Many new pupils are being enrolled. For its motto this school of music has adopted the German proverb, "Übung macht den meister."

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**Blakeley Organ Recital in Buffalo.**

Arthur Blakeley, the Canadian organist, gave a successful organ recital at Convention Hall, Buffalo, Sunday afternoon, December 15. Some criticisms from the Buffalo daily papers included the following paragraphs:

Arthur Blakeley, organist of the Sherbourne Street Methodist Church, Toronto, scored another complete success at Convention Hall yesterday afternoon by his masterful work on the Pan-American organ. Mr. Blakeley is one of the best known organists of the country, and the success which attended him on his former visit to Buffalo drew one of the largest crowds of the season, notwithstanding the inclement condition of the weather. "Canadian Idyll," Mr. Blakeley's own composition, and his "Festivo," were tumultuously received.—Buffalo Evening News, December 16, 1907.

One of the largest crowds of the season was attracted to Convention Hall yesterday afternoon to hear Mr. Blakeley. He enjoys a wide reputation in Canada and the United States. His work was greatly appreciated and evoked much applause.—Buffalo Courier.

Mr. Blakeley's playing of his "Festivo" for Christmas lent a holiday flavor to the occasion. It is one of the best things the Toronto organist has written. In the classical selections, he showed dignity and ample technic.—Buffalo Express.

**Rubinstein Club Concert.**

Everything combined to impart a festive note to the Rubinstein Club concert, given in the large ballroom of the Waldorf-Astoria, Thursday night of last week. Decorations, handsomely attired women and some inspiring Christmas music marked a brilliant opening of the season, and also the beginning of the twenty-first year of the club. An orchestra composed of members of the New York Philharmonic Society assisted the singers, all of whom are (women) professionals.

When William R. Chapman, the musical director, appeared on the stage he was received with a warm round of applause. The same animated appreciation was shown throughout the evening, more especially after the choral numbers. The orchestral selections included: Overture from "Carmen," Bizet; ballet music from "Samson and Delilah," Saint-Saëns; symphony "From the New World," Dvorák; "Marche Hongroise," Berlioz. Surely, here was variety for the nations to discuss.

The singing of the club disclosed the usual fine balance and rich volume of tone. As usual, likewise, the club numbers revealed the clever hand of Mr. Chapman. While the club sang compositions like "The Chorus of Cigarette Girls," from "Carmen"; "Sancta Maria," by Faure; "Nazareth," by Gounod, and "Légende," by Tschaikowsky, two works by Americans claimed equal, if not more, attention. The two works were "Butterflies," by the late Ethelbert Nevin, and a lovely arrangement of MacDowell's "To a Wild Rose" (from "Woodland Sketches"). Mr. Chapman must be congratulated for adding these gems to the list; both are works of genius. "While by My Sheep," a seventeenth century Christmas hymn; "Obstination," by Fontenailles; "Once in a While," by Czibulka, and "Solveig's Song" (in memoriam), Grieg, were the other choral numbers.

Between parts first and second Mrs. Harry Wallerstein, the president of the club, held a reception. The intermission, lasting for twenty-five minutes, afforded an opportunity for many in the large audience to enjoy the social side of the Rubinstein Club, which has been a strong factor in its success. Some clubs are born but to die, but the "Rubinstines" have always manifested the vitality which is a foe to death and deterioration. The choral members of the club include the following singers: Mrs. Charles Edward Abbott, Julia F. Alexander, Lillian Andrews, Mrs. B. L. Arbecam, Mrs. L. V. Armstrong, Mary Jordan Baker, Mrs. J. L. Barker, Mrs. Lawrence Barnum, Mrs. G. P. Benjamin, Mrs. W. M. Bernard, Mrs. Andrew Rutherford Biltz, Mrs. Camille Birnböhm, Susan S. Boice, Mrs. Art J. Bowne, Elizabeth Boyd, Mrs. Lawrence F. Braine, Mrs. A. C. Bridges, Anna Byrne, Mrs. Alexander Candish, Belle D. Chambers, Mrs. W. R. Chapman, Mrs. George Henry Danforth, Cora Louise Duncan, Mrs. R. J. Ehlers, Mrs. Oliver M. Farrand, Lutie H. Fechheimer, Mrs. N. I. Flocken, Mrs. W. Otis Frederburgh, Mrs. B. F. Gerding, Mrs. Charles H. Gillespie, Martha Gissell, Mrs. G. M. Gooding, Mrs. E. W. Grashof, Mrs. George M. Hayner, Mrs. J. W. Hedden, Miss E. E. Hermance, Mrs. S. C. Holliday, Mrs. W. S. Horry, Mrs. W. M. Hughes, Babetta Huss, Mrs. R. F. Johnston, Mrs. Charles R. Jung, Mrs. H. C. Kraft, Miss A. L. LaForge, Mrs. Frederick R. Lawrence, Mrs. F. A. Lincoln, Mrs. R. Borden Low, Katherine Lurch, Mrs. Louis E. Manley, Mrs. Henry G. McAdam, Jeanne McLaughlin, Mrs. Charles Miller, Mrs. Elmer A. Miller, Mrs. J. Fremont Murphy, Mrs. David Myerle, Mrs. George C. Pratt, Mrs. A. A. Robinson, Mrs. W. C. Roever, Mrs. C. P. Roos, Eleanor V. Root, Mrs. Carl A. Skilker, Mrs. Eugene Lanier Sykes, Jean Taylor, Mrs. Myron G. Taylor, Lillian A. Underhill, Mrs. Charles S. van Patten, Mrs. J. T. Walsh, Mrs. C. V. Washburne, Mrs. Joseph S. Wood, and Mrs. William Porter Wilkin.

The boxholders are: Mrs. William H. H. Ammerman, Helen Barrett, Mrs. Henry Baumgarten, Mrs. Clarence Burus, Mrs. W. R. Chapman, Mrs. Alfred W. Cochran,

Mrs. Walter J. Currie, Mrs. Richard Deerves, Mrs. Francis S. Gray, Mrs. Harry C. Hallenbeck, Mrs. Albert W. Harris, Mrs. J. Everett Hasler, Mrs. L. Hermance, Mrs. Calvin E. Hull, Mrs. Stewart Hill Jones, Mrs. B. M. Kaepel, M. Elizabeth Lester, Marie Cross Newhaus, Mrs. Eugene H. Porter, Mrs. W. H. Porter, Mrs. Runyon Pratt, Mrs. L. W. Spear, Mrs. Charles F. Terhune, Mrs. C. Tollner, Mrs. Sherman B. Townsend, Mrs. Charles A. Valadier, Mrs. Harry Wallerstein, Charlotte B. Wilbour, and Anna S. Wilson.

The officers for the year are: President, Mrs. Harry Wallerstein; first vice president, Mrs. Eugene Hoffman Porter; second vice president, Marie Cross-Newhaus; third vice president, Charlotte B. Wilbour; fourth vice president, Mrs. Alfred W. Cochran; recording secretary, Mrs. Sherman B. Townsend; corresponding secretary and tr. assr. r., Mrs. William R. Chapman; members of the governing board, Mrs. Clarence Burns, Mrs. William H. H. Ammerman, Ella Louise Henderson; honorary member, Mrs. Donald McLean, president general Daughters of the American Revolution.

**Masters of Music in Italy.**

The latest among the many interesting publications on postal cards in Italy is a card with six of the composers



on it—Leoncavalo, Mascagni, Perosi, Bossi, Tirindelli, Martucci—which is hereby reproduced.

**Hofmann Again.**

Josef Hofmann gave his third piano recital at Carnegie Hall on Thursday afternoon, December 19. As all his performances are about alike, only the program need be given here, without further excitation or comment:

Prelude and Fugue, E minor.....	Mendelssohn
Vechio Minuetto.....	Sgambatti
Sonata Appassionata.....	Beethoven
Barcarolle, G minor.....	Rachmaninoff
Oriente.....	Stojowski
Au Jardin.....	Balakireff
La Tampête, Etude.....	Lipapomoff
Sonate, B minor.....	Chopin
Magic Fire Charm, Walküre.....	Wagner-Liszt
Winterstürme, Walküre.....	Wagner-Liszt
Tannhäuser Overture.....	Wagner-Liszt

**Jefferson Egan, an Elfert-Florio Pupil.**

M. Elfert-Florio, the singing maestro, whose studio is at 22 West Sixty-first street, continues to receive encouraging letters from his artist pupil, Jefferson Egan, now in Florence, Italy. In one of his recent epistles Mr. Egan wrote: "I have begun to review the operas, and now appreciate more than ever your knowledge and skill in teaching. I find my Italian accent in singing all right."

Mr. Egan is a baritone who made his debut in New York under the direction of his master. M. Elfert-Florio is awaiting further news of this talented pupil, and other pupils of this teacher are likewise interested in the progress abroad of their colleague.

Carl G. Winning, the new conductor of the Buffalo, N. Y., Sängerbund, formerly directed a German musical club in Brooklyn. Dr. Winning is a native of Frankfort-on-the-Main. He taught and directed choruses abroad before coming to this country.

**BALTIMORE.**

BALTIMORE, Md., December 21, 1907.  
The Baltimore Oratorio Society, under the direction of Joseph Pache, will give its customary two concerts and most likely will present "The Messiah" as an extra performance. This organization has, in a measure, attained the position hoped for by its honored founder, the late Theodore Sutro. In the last letter, the writer stated that Baltimore had thrown off its time honored shackles of provincialism. To a certain extent this is true, but a few (shackles) still remain, and perhaps right here may be added that one (shackle) clings to the Baltimore Oratorio Society, for this society is not permitted to engage as soloist any singer unfortunate enough to dwell within the limits of Baltimore County.

Howard Brockway, pianist and composer, and Bart Wirtz, cellist, united in the last Peabody recital, Friday of last week. Both are teachers at the conservatory. The program, which was delightfully interpreted, included Mr. Brockway's suite for cello and piano. Charles K. Bochau, another instructor at the Peabody, was represented on the program by an "Arcadian Romance," charmingly performed by Mr. Wirtz. The music was presented in the following order: Suite for piano and cello, Boellmann; piano soli: "Liebestraum," Liszt; nocturne, Grieg, and rhapsody, Brahms; cello soli: "Arcadian Romance," Bochau; "Rosch Haschana," Carl Smulders; gavotte, Anton Bouman; suite for piano and cello, Brockway.

The second in the series of five concerts by the Philadelphia Orchestra took place at the Lyric, Monday evening, December 16. Hofmann was the soloist. The program proved one of the best that Baltimoreans have heard at a symphony concert in some years. The concert was opened with the "Leonore" overture, No. 3, by Beethoven. The symphony played was the "Pathétique," by Tschaikowsky. Hofmann performed the Rubinstein concerto in D minor, and the artistic scheme closed with the performance of Schubert's "Hungarian March," transcribed by Liszt. Carl Pohlig's conducting was inspiring. The leader infused every one with the warmth of his temperament.

Dr. John Quincy Adams, of New York, has been engaged by the Municipal Art Society to give a series of talks in Baltimore upon the comprehensive topic, "Art in Daily Life." Through the foresight of Theodore Marburg, one of Baltimore's leading citizens, these lectures will be combined with music. Edwin L. Turnbull and Dr. Philip Ogden (who constitute the music committee) have arranged appearances for a number of singers and instrumentalists, including: Mr. and Mrs. Hobart Smock, Dr. Thomas S. Baker, Dr. B. Merrill Hopkinson, Gordon Thayer, Katherine Poorbaugh and Mrs. Henry Franklin.

Saturday afternoon of last week Dr. Hopkinson sang a varied and interesting program, under the auspices of the Arundel Club. His manly and sympathetic baritone voice was heard to fine advantage in the following list of arias and songs: "I'll Sail upon the Dog Star," Purcell; "My Loveliest Lady," Ryan (Elizabethan air); "The Clown's Song," Ryan (Elizabethan air); "Edward," Loewe; "Ich Stand in Dunklen Träumen," Clara Schumann; "Lieb du an Schoenheit?" Clara Schumann; "Don Juan's Serenade," Tschaikowsky; "Vorborgenheit," Wolf; "Die Ablösung," Hollaender; "Heimliche Afforderung," Strauss; "Revenge," Timotheus Cries, Handel; "Turn Ye to Me" (old Highland air); "Israfel," King; "The Mad Dog," from "The Vicar of Wakefield," Lehmann; "The Requiem," Homer; "Fuzzy Wuzzy," Whiting. The Arundel is the leading woman's club of Baltimore. Mrs. Leeds-Zeil is chairman of the music section. B. M. H.

**Success of a Valeri Pupil in Malta.**

Reine Vicarino, the New York soprano, pupil of Delia Micucci Valeri, has made a brilliant success at the opera on the Island of Malta in the role of Michaela in "Carmen." Miss Vicarino went abroad last year on the advice of Bonci and Regina Pinkert to begin her career. Madame Valeri, whose studios are at 345 West Fifty-eighth street, is recommended by Signor Bonci, now of the Metropolitan Opera House. Miss Vicarino made her debut at the Royal Theater in Malta, and the following criticisms tell of an overwhelming triumph for the young singer:

Miss Vicarino has a splendid voice, and she greatly pleased all of her listeners. Her naive acting (as Michaela) contrasted well with the character of Carmen. She sang divinely well the "Qui dei contrabandieri," and was greeted with the heartiest applause. The "Deh mi proteggi Signor," was sung in a way to move the audience to tears. Miss Vicarino is a New York girl, who promises to become one of the greatest lyric artists America has ever produced.—Malta Renaissance (translation).

The American artist, Miss Reine Vicarino, who has a beautiful and perfectly trained voice, gave a pretty and graceful impersonation of the innocent Michaela, singing with great taste and finish. She sang "To dico no, son paurosa," in the third act very smoothly and poetically, and she had to repeat it.—Daily Malta Chronicle.

## MUSIC IN THE MIDDLE WEST.

KANSAS CITY, Mo., December 10, 1907.

Activity in music out in this country would surprise many an Easterner. Nor is this confined to large cities. The music territory seems to be fertile. People till their own music life, and turn up clubs, festivals and home talent of no mean degree. An organist speaks of the excellence of the "all local talent" which made part of his program. Another rode on a freight train in order to reach a town having its own choral society, music college, fine organ and hall, and getting ready for a May festival. Another town, not upon the map, has given its eighth annual festival, four programs in each one. And so on. To tell of such endeavor, to stimulate the activity, to unify thought and interest so as to make the movement more general throughout the Middle West, is the province of THE MUSICAL COURIER in establishing itself out here with us.

Kansas City, Mo., is one of the headquarters of THE MUSICAL COURIER in the Middle West. Recent issues have contained items of record and encouragement in regard to our section. It is to be hoped that a feature dealing continuously with the people who are engaged in the music life of the place may be found of benefit. Two letters have already been devoted to valuable musicians in Kansas City alone. There are others. And there are some who, while not so prominent, have the qualities to become so. These people will not be neglected. All honest endeavor will be recognized and encouraged. Fact, not opinion, helpfulness, not criticism, and general aid to the general plane of music thought and action, not petty snarling and snapping, is to be the character of policy pursued.

Olive Wilson, likewise of the faculty of the Conservatory here, comes originally from Indianapolis, studied there and in Michigan, and taught voice and music fundamentals in various parts of the country. She is a radical and enthusiastic educator, having been trained in normal work as supervisor of school music. She had advanced music study previous to operatic lines. Study in the Institute of Normal Methods in Boston and with professors of the New England Conservatory followed. As teacher in the Ginn

Normal Summer College, in Chicago, Miss Wilson's active educational measures and influence accomplished much. She taught music in the Manual Training School here, giving the matter a strong educational bent, and is now putting her experience into practice with classes in fundamentals and piano, talks upon care and preservation of the child voice, which are popular.

Two subjects will be kept in the foreground of strong dissent, namely, the practice of free singing and playing as a form of "getting on" (and which is the surest form of not only "not getting on," but of killing musical power, force and dignity in a community), and that other practice, equally foolish, of sending children, or going as music students, a long way from home to study music, before the musical resources of the home section have been exhausted. To help in the latter the qualities of valuable home musicians will be kept in the fore.

E. Geneve Lichtenwalter, pianist, now of the Kansas City Conservatory of Music, has had exceptional advantages in literary as well as in musical directions. Abroad, her masters were, Heinrich Barth, at Berlin Hoch Schule, and the late Ernest Jedliczka; in this country, Emil Liebling, Arthur Whiting and Rudolph Ganz. Miss Lichtenwalter is a graduate of the Leander Clark College in Iowa, and has had special courses at the University of Kansas and at Columbia University, New York.

Alfred Hubach, in piano and harmony, and Charles E. Hubach, in the art of singing, are among the active Kansas City musicians. The pianist is also organist, student of the New England Conservatory, of J. W. Goodrich and Homer Morris, and is writing music.

Callie Clark is one of the popular vocalists of this section. She has two church positions, sings in concert with clubs and societies, and has a large class, who desire nothing better than their teacher's success. She studied with Rhys-Herbert in St. Paul and with Frank Steele, now in Detroit. She speaks of the quantity of talent in this section of the country and the exquisite voices of girls in their teens, all needing wise cultivation. She plays her own accompaniments, has good enunciation and diction, but is specially blessed with imagination and the power to express it in song. Miss Clark recently sang here in a recital of Guilment and Grieg compositions. The recital was given by the organist, Hans Feil. Her voice is lyric of attractive quality.

Mildred Langworthy, now singing in a church in New York, is a Kansas City girl. Allee Barbée, pupil of Jennie Schultz, is attracting much favorable comment in the congregation of which she is soloist. O. H. TIEDE.

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### Mexico Honors the Memory of Castro.

CITY OF MEXICO, December 18, 1907.

Pupils of the Mexican Conservatory of Music will soon begin rehearsals of "La Leyenda del Rudel," an opera by the late Ricardo Castro. A requiem mass for the late composer was sung last Wednesday at the Jesus Maria Church. The choir was assisted by the organ and an orchestra. The mass was by Perosi, and in addition to this the orchestra played the Chopin "Funeral March." F. Rocha directed the music.

R R R

Isabel Zenteno, a vocal pupil of Madame Ochoa de Miranda, gave a farewell concert December 6, on the eve of her departure for Europe, where she is to continue her studies. The concert took place at the Arbeu Theater. The young singer was assisted by Esmeralda Cervantes, soprano; Ignacio del Castillo, pianist; Roberto F. Marin, baritone, and the orchestra of the National Conservatory of Music, under the direction of Carlos Meneses.

R R R

The City of Mexico is promised a season of opera by a French company now filling an engagement in Havana. The company is announced to arrive some time during this month. Only eight performances are to be given.

T. G. WESTON.

### Olive Mead Quartet Concert.

The Olive Mead Quartet will give a concert at Mendelssohn Hall, Thursday evening, January 2, with Arthur Whiting as the assisting pianist. This will be the first New York appearance of the Quartet since its return from an extended and successful tour to the Pacific Coast. Helen Reynolds, the second violinist, is the new member of the Quartet, the other artists being: Olive Mead, first violinist; Gladys North, viola, and Lillian Littlehales, cellist.

### Yonkers Choral Society Concert.

The Yonkers Choral Society, Will C. Macfarlane, conductor, opened its twelfth season in Philipsburg Hall, on Tuesday evening, December 17, with Elgar's "King Olaf."

The soloists were: Caroline Mihir Hardy, soprano; Reed Miller, tenor, and Charles Delmont, bass. The orchestra was composed of New York Philharmonic members.

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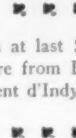
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## LATER PARIS NEWS.

PARIS, December 10, 1907.

Tuesday night's concert of the Société Philharmonique presented something new in the way of composition, namely, a series of poems by Lecomte de Lisle (after Horace), entitled "Etudes latines," set to music by Reynaldo Hahn, who presided at the piano. By way of change from the custom here (seemingly a fixed rule) of singing and playing with the head in the music, instead of having the music in the head—and by heart—Madame Durand-Texte and the composer delivered these songs without the use of notes before them. The singer knew her melodies and the text intimately and her diction was so perfect that every word was easily followed; while the author was so much at ease at the piano and at home in public that he could comfortably study his audience and at the same time follow or accompany his singer. These new songs, or Latin studies in French, are melodious and interesting in structure, one of which, "Tyndaris," was demanded. The other participating artists were Messieurs Hayot, André, Denayer and Salmon, forming the excellent Quatuor Hayot, who opened with the quartet, op. 112, in E minor, of Saint-Saëns. Following the songs, this club was heard in the serenade, op. 8 (trio) and the quartet in E flat, op. 74, by Beethoven. Although beautifully performed, these two works in succession proved hardly good choice in program making, being somewhat like too much enjoyment of the same good thing.



Dvorák. Rev. Mr. Shurtleff addressed the students on "Influence."

The musical program at last Sunday night's reunion of the sonatas chosen were from Bach, in B minor; Beethoven, op. 96, in G; Vincent d'Indy, op. 59, C major; Gabriel Fauré, op. 13, in A.



The "At Home" musicale given by Regina de Sales on Thursday afternoon proved again one of those delightful and successful gatherings—with music, tea and cheer. An exceedingly talented singer (a blind young lady) studying with Madame de Sales, sang a group of Schumann lieder and "Le Tasse," of Godard. Georges Musikant, not a German but a Russian musician, and a most excellent pianist, played a very difficult "Fantaisie" of his own composition—an arrangement for piano of a symphonic poem he has just written for full orchestra. M. Musikant is a young man full of talent, an abundance of temperament and vehemence, who is passing through his "storm and stress" period at present. A delightful conclusion of the program was had in Marie Lewis Chambers' recital of "Hiawatha's Wooing," of Longfellow, with musical setting by Rosseter G. Cole—and which called for encore contributions. Among those present were: Countess d'Uonons, Duc de la Châtre, Madame Marc A. Blumenberg, Dr. and Madame de Dion, Florence Canfield and Mollie A. Brown, of Los Angeles, Cal., Penelope Peterson, Marquise de Bercy, Baronne de Mauvoisin. Paul Duquesnel, Mrs. H. N. and Isabelle de Sales, of Denver, Dr. and Mrs. J. D. Koenig, Mrs. Spaulding, Allis von Gelder, Ruth Martin, Belle Prosser, Harold Richter, Thuel Burnham, Dudley Marcus, and others.



At the Salle des Agriculteurs that gifted cello player, Madame Caponsacchi-Jeisler, was heard to excellent advantage in a concert of her own, when she had the assistance of Charlotte Melno-Baton, a well known singer, and M. D. Jeisler, pianist. Among other things on the program were the sonata for piano and cello in G minor, by Beethoven; concerto for cello, in B minor, of Dvorák, and a Haydn sonata, etc.



A well performed program of sonatas for piano and violin was heard at the Salle Pleyel when a concert was given by Blanche Selva and Jeanne Diot, Saturday evening. Students was contributed by Ella van Huff, who sang several songs, and Paul Oberdoerffer, who was heard in various violin selections from Saint-Saëns, Marsick and

burg-American liner Kaiserin Auguste Victoria December 12.



King Clark has now all his teaching hours full for the season; Mrs. Clark also has a large class of pupils this year. Thomas McBurney is assisting Mr. Clark this year in his teaching work. It is fortunate for Clark that he is so strong a man.

DELMA-HEIDE.

## The Bennett Musicales.

S. C. Bennett will begin a series of lecture-musicales at his studios in Carnegie Hall, Friday afternoon, January 3, assisted by his pupils. The talks by Mr. Bennett will be relative to his system of voice training. This master has some exceptionally fine voices under his direction this season. Among the more promising students is a young tenor, W. T. Byrd, from Oklahoma City. Mr. Bennett believes this young man has a career before him that will equal that of his pupil, Vernon Stiles, leading tenor in the "Madam Butterfly" company. Mr. Byrd will be heard at the musicales which Mr. Bennett will inaugurate next week.

## Engagements for Caryl Bensel.

Caryl Bensel, soprano, has been engaged to sing as soloist in a performance of "The Messiah" at Salem Baptist Church, New Rochelle, N. Y., Friday evening, December 27. Another booking for the young singer is a cantata performance in Elizabeth, N. J., January 4. This artist, who will be heard at more concerts this season, is a professional pupil of Walter Young, whose studios are at Carnegie Hall.

## Janpolski's Western Tour.

Albert Janpolski, the Russian baritone, is booked for a Far Western tour that will begin at Troy, N. Y., and extend to Seattle, Wash. Janpolski will sing with the Musical Club of Detroit, Mich., January 15, devoting his program entirely to compositions by Russian composers. The singer will appear with other clubs and organizations on his way to the Pacific Coast.

"Salomé" is the most popular opera given in Breslau for years. Madame Verhunk, in the title role is said to be inimitable as the cruel princess of Judea. Another new opera which lately has made a success in the same city is Reichwein's "The Lovers of Kandahar."



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## GRIENAUER-PYLE

**Criticisms of the Flonzaley Quartet.**

The Flonzaley Quartet will make its first New York appearance this season at Mendelssohn Hall, January 14, under the direction of Loudon Charlton. The following criticisms from Munich will serve to show the high esteem in which this organization is held abroad:

The Flonzaley Quartet gave an exceedingly well attended concert, and its efforts fully deserved the hearty applause awarded. These popular artists command a faultless technic and a very beautiful and warm tone. As regards ensemble and interpretation they proved themselves very fine musicians.—Neues Münchener Tageblatt, October 21, 1907.

The Flonzaley Quartet had never been heard here before. Its appearance in a program which included Schubert's A minor, Mozart's B major, and Beethoven's F minor, op. 95, registered a complete and genuine success.—Münchener Neueste Nachrichten, October 3, 1907.

Mozart's "Hunting Quartet" in B major was without doubt the best performance of the evening. In the fast movement it was conceived with extraordinary life; in the slow movements, melodious and sentimental. The public, which was present in large numbers, bestowed generous applause, which was richly deserved.—Münchener Zeitung, October 17, 1907.

Enthusiastic applause not only after each number, but also after each movement, and especially at the close of the concert, showed that the public well appreciated the importance of the performance and proved its gratitude for the rare pleasure afforded it. \* \* \* The flower beauty of tone, the marvelous perfection of ensemble playing, and its profound and spirited interpretation afforded the purest of pleasure to the listeners, who promptly appreciated the eminent worth of this association of artists.—Der Konzertsaal, October 20, 1907.

The artists excelled in quartets of Schubert, Mozart and Beethoven, which were rendered with fine intonation, with ensemble full of temperament, and with most exact phrasing. They received hearty applause.—Münchener Signale, November 2, 1907.

The members of the Quartet in the renditions of the tone creations of Schubert, Mozart and Beethoven, offered through their delicate and skillful playing an opportunity to make their beautiful art heard. The tumultuous applause received proved that they met with marked favor.—Das Kleine Journal, October 28, 1907.

**Jenny Osborn's Success.**

The cable announces that Mrs. Jenny Osborn, wife of the United States Consul at Magdeburg, Germany, made a successful appearance on Saturday night in Berlin as Madame Butterfly. Her husband is Mr. Hanna, a jovial Chicago citizen who is much interested in music and more interested in his wife's success.

In six years from now, to celebrate Verdi's one hundredth birthday, his entire works are to be produced during the season at the Scala, in Milan.

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**Carreño Plays Here.**

Teresa Carreño was the chief attraction at the New York Symphony concert last Sunday afternoon, in Tschaikowsky's familiar B flat minor concerto, one of her faithful and effective aids to the favor of her musical hearers. As the years go on new hordes of pianists climb into the arena and win more or less fleeting renown here and there. Carreño, however, has endured for more than four decades and her fame extends everywhere, from Venezuela to Venice, and from Mexico to Moscow. She is honored in all the many musical communities as a player of that frankly impulsive style which was intro-



AN EARLY PICTURE OF CARREÑO.

temperamental performance and fully deserved the warm applause it received. In justice to the maker it must be said that Madam Carreño made her success on an Everett concert grand.

The orchestral portion of the concert consisted of Berlioz's "Symphonie Fantastique," the scherzo from Gounod's "Little Symphony for Wind Instruments," and Elgar's march, "Pomp and Circumstance."

**The Misses Sassard to Make Southern Tour.**

Eugenie and Virginia Sassard, the ensemble singers, are to make a tour through the South, after the New Year. These accomplished artists have filled engagements in New York and vicinity during the past six weeks. They sang a number of times with the New York Symphony, twice for the Mendelssohn Glee Club and with the Haarlem Philharmonic. Some lines from their European press notices read as follows:

A vocal recital was given at the Aeolian Hall on Monday evening by Eugenie and Virginia Sassard, who, though accomplished soloists, are best known by their admirable duet singing, in which their unanimity of feeling and expression reaches excellence.—London Times, February 3, 1907.

These two celebrated artists were last heard in Paris on December 17 where they met with their usual success. They have in their repertoire the monopoly of duets from the French school.—La Revue Diplomatique, January 20, 1907.

There were heard two singers, Eugenie and Virginia Sassard. These young artists possess beautiful voices and interpret duets by Schumann and Brahms in an intelligent and charming manner. Their merited success was instantaneous.—New York Herald, Paris, December 18, 1906.

I wish again to mention the success of those accomplished musicians, the Miles. Sassard, whose voices blend so delightfully in duets by Schumann and Brahms.—La Liberté, December 5, 1906.

It gives me great pleasure to mention again the success obtained by those charming singers, the Miles. Sassard. Their first appearance in Paris was before an extremely musical public, and their success was instantaneous.—La Française.

But, if my life is spared, I will hear the Miles. Sassard sing tomorrow and I can then die content.—Echo de Paris, December 17, 1906.

The tour of the Misses Sassard will extend as far South as Texas. They will return to New York in February.

"Salomé" has conquered Hannover more completely than any other opera within the past quarter of a century.

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LEIPSIC, December 11, 1907.

The ninth Gewandhaus program brought the symphonic prologue, "Der Tod und der Tod," op. 10, by August Reuss, the Chopin F minor piano concerto, played by Josef Pembaier, Jr., of the Leipsic Conservatory; a contralto aria from Handel's "Rinaldo," another from Mozart's "Magic Flute," and two of the Elgar "Sea Pictures," sung by Camilla Landi, of London, and the Beethoven seventh symphony. The prologue proved to be a very good specimen of modern program music. This was Camilla Landi's first appearance here for some seasons. Her voice holds its freshness very well. Pembaier's playing of the Chopin was finely musical and poetic. Nikisch's fine reading of the symphony was most warmly appreciated. At the concert of next week Enrico Bossi, the distinguished Italian composer-organist, will play his own organ concerto, besides the Bach C major toccata, adagio and fugue.

R R R

The third Gewandhaus chamber music program was played by the St. Petersburg Quartet, whose second visit this was. The personnel includes Boris Kamensky, Naum Kranz, Alexander Bornemann and Sigismund Butkewitsch. The quartets played were a Mozart G major, the B flat minor, op. 4, by Serge Taneiev, and the Beethoven E minor, op. 59. Taneiev is a resident of Moscow and a distinguished authority in musical theory. Last year he brought out a counterpoint book on which he had been engaged for fifteen years. This quartet is of great interest in every one of its five movements. The themes are all attractive and are treated strongly yet concisely throughout. They have a rather melodic content and the whole work is calculated to merit the praise which musicians un-

failingly bestow upon Taneiev's chamber compositions. In comparison with this composer's chamber music his symphonies are thought to be somewhat dry. The St. Petersburg Quartet played splendidly on the above occasion at the Gewandhaus.

In Theodor Spiering's annual Leipsic recital in the Kaufhaus, December 7, the artist played the D minor sonata by Veracini, the Spohr "Gesangsscene," the Bach chasse, Bruno Oskar Klein's "In dem Gefilden der Seligen," Sinding's new "Cantus dolorus" variations, op. 78, a Zarzycki mazurka and the E minor and G major Brahms-Joachim Hungarian dances. Edward Collins, of Chicago, was the accompanist. Spiering was not so well disposed as at his last recital here, but his program was so acceptable and much of the playing was of such high class as to make the recital enjoyable nevertheless. Collins accompanied very commendably. This was his first public work since leaving Chicago over two years ago. Spiering will be soloists for one of the regular Philharmonic concerts under Hans Winderstein late in January. The Leipsic publishing firm of Lauterbach & Kuhn has accepted Spiering's first six concert etudes for violin alone, and the etudes will be in print within a few weeks.

R R R

The Leipsic premier of Puccini's "Madam Butterfly" took place this evening with Jenny Osborn-Hannah in the title role. Fräulein Stadtegger was Suzuki, Herr Urhes was Pinkerton and Herr Kase was Sharpless. The house was almost filled and the recognition was very generous in appreciation of a really impressive performance. Mrs. Hannah has thus added another to her considerable list of unqualifiedly successful roles. Her successes are always based on good musicianship, a voice of high class under practically ideal usage, and the greatest imaginable industry in the preparation of her roles. The next hearing of "Madam Butterfly" will be two days after the first.

R R R

Kathleen Parlow's first concert here was played December 6, and the second will be given a week later. The Tartini "Devil's Trill," the Tschaikowsky concerto and the Paganini "Hexetanz" were her chief numbers. Her playing is great beyond any doubt. The chief desire for her future development will be that with natural artistic ripening more of the poetic may be added to the already wholesome and agreeable musicality which her playing now discloses.

R R R

The baritone Robert Spörry, of Halle, was called to assist Miss Parlow in her first concert. He has also sung the third of his Schubert recitals. The singer is beginning to show great improvement, partly in better vocalism but chiefly in the deepening inspiration. The artist had gone for some years without singing in public.

R R R

A glance through recent student programs of the Royal Conservatory indicates much ambitious material played. In nearly all cases the students had their works so well prepared as to make the renditions enjoyable. A summary of the programs of November 8, 15 and 29 and December 6 shows the Mozart A major piano concerto, Mozart E flat

piano concerto (twice), Bach D minor piano concerto, W. F. Bach D minor organ concerto, Weber piano concertstück, Mendelssohn piano capriccio (twice), Saint-Saëns A minor concerto and Popper Hungarian rhapsody for cello, Lalo F major and Wieniawski D minor violin concertos, Mendelssohn D minor organ sonata, Brahms C major piano sonata, Mozart C major piano and violin sonata and the Schumann piano quintet. Other solo pieces were Bassi's "Rigoletto" clarinet fantaisie, Mendelssohn's piano variations sérieuses, Schumann's "Faschingschwank," Liszt's cantique d'amour tarantella and D flat étude, Chopin's C sharp minor étude, Saint-Saëns' romanza for "waldhorn," Vieuxtemps' violin air varié, Kempfer's capriccio for flute and piano, and songs by Weingartner, Brahms, Reger, Wolf, and Erich J. Wolff. Student compositions produced were a piano sonatine in A minor by Herr Aron and four three-voice piano fugues by Herr Wolffahrt.

The program of November 22 was the annual memorial to the conservatory benefactor, Justus Radius (1797-1884). The general public was admitted by invitation to this concert. The student orchestra under Hans Sitt played the Joachim G minor overture and the Grieg "Im Herbst" overture, besides the accompaniments to the Brahms B flat piano concerto played by Leonhardt, of Coburg; an aria from Bruch's "Odyssaeus," sung by Wilhelmine Dalmonico, of Leipsic; Klengel's D minor cello concerto, played by Pokrovsky, of St. Petersburg. Marie Kühne, of Leipsic, gave lieder by Brahms, Strauss and Hugo Wolf; Maria Cobalcescu, of Jassy, Roumania, played the Chopin F minor fantaisie.

Young Leonhardt has been called to the responsible post of third conductor of the opera at Hannover. He has been for some seasons in the conducting classes of Arthur Nikisch, and under Hans Sitt during the year since Nikisch's resignation of his post at the conservatory. Latterly Leonhardt has been given frequent opportunities to conduct the conservatory orchestra in accompanying performances by the students.

R R R

James Davies gave a recital of a dozen songs at the home of Rev. Burtis MacHatton. Old English, Schnecker, Brahms, Hugo Wolf and Wagner were represented. The voice is a good tenor, coming under fine usage. For a season or two the singer has been developing his voice under Mrs. Carl Alves while he continued lecturing on English literature for the Leipsic University.

EUGENE E. SIMPSON.

Mahler conducted his second symphony (C minor) in Vienna as a "farewell" to the city on the Don. Other successful concerts given there during the past few weeks were those of the Brussels Quartet, the Prill Quartet, the Berlin Philharmonic Trio, the Rosé Quartet, etc.

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**Marie de Rohan's Operatic Debut.**

A delightful artist is Marie de Rohan, the possessor of a wonderfully flexible, high, clear coloratura voice, who met with great success and the heartiest praise on her recent debut as Violetta in "La Traviata" in Chicago, and as Margherita in "Faust" in Milwaukee on December 17, on both occasions with the International Grand Opera Company, which has been filling an indefinite engagement at the International Theater in Chicago. Press notices follow:

Miss de Rohan's voice is a soprano that is sufficiently flexible to render the florid passages with ease and precision. The higher tones are especially good, as they are invariably free from the more strident qualities that so often come to notice if a voice is forced. Miss de Rohan was decidedly effective in her impersonation. All in all, Miss de Rohan's Violetta was one of the most effective impersonations that has been offered during the present series of performances.—Chicago Record-Herald.

Miss de Rohan already has held considerable attention in the operatic centers of the Old World. She has an exceptional coloratura soprano voice.—Chicago Examiner.

The chief point after all is the voice, and with Miss de Rohan this is agreeably satisfying. It is a soprano of ample range, clear, pure, and refined in quality, especially effective in the upper register, and possessing good volume for such a kind of voice in the middle and lower tones. It is thoroughly schooled, so that the attack is free, easy and exact, the flexibility is highly developed, and the singing of brilliant coloratura passages and ornamentations is rapid, neat, and clear. It is a voice essentially serviceable and of more than average charm — one which the managers of the Italian company will do well to secure permanently would they strengthen their organization.—Chicago Tribune.

The small, but highly appreciative and discriminating audience was not slow to recognize that in Mlle. de Rohan it was listening to a gifted singer and the approval bestowed upon her must have been gratifying indeed to the young woman who came to Milwaukee a total stranger. She had sung but a few bars when a change came over the house, which, until then, had been in a listless mood. When she sang the spinning wheel song, and later the famous "Jewel Song," the audience could no longer contain itself, but burst forth in long and continued applause. Her every succeeding number was similarly greeted. Mlle. de Rohan has a strong soprano of wide range and excellent carrying power. It sounds clear and bell-like without any strain even in the highest notes, which she reaches with perfect ease. She displays the varying emotions of the part by the shading of her voice. In this difficult attempt she was successful last night, rising in the prison scene to unsuspected power. But in the sweeter tones, when she first hears the call of love to her heart, she was eminently satisfactory, her tones in these scenes being rich with feeling.—Milwaukee Sentinel.

As Margherita, Marie de Rohan displayed a voice of such fresh, exquisite beauty that the audience was entranced. It is a voice such as one hears but seldom in a lifetime. With greater power in its upper register (judging merely from the finale in the fifth act last evening), it would easily rank as one of the really great voices of this century, and one can easily understand how the Parisians came to rave about it; for over in Paris she is known as "La Voix d'or" (the voice of gold). Anything more lovely than her singing of the "Jewel Song" can hardly be imagined. She sings as easily and naturally as a bird, and her voice possesses all the shades of sentiment—the notes of sadness and passion and ecstasy and all the "thrills of joy and happiness"; moreover, there is that quality of human sympathy and tenderness in the middle register that holds the untaught and cultured alike by its fascinating power.—Milwaukee Evening Wisconsin.

If a distinctive feature of the performance were to be selected it would be the triumph achieved by Mlle. de Rohan, a young Amer-

ican woman with whom nature and art have been lavish in vocal equipment, and who has been singing abroad more than in her native country. It was her first appearance in the role of Marguerite in this country, and the reception accorded to her must have been quite satisfying. Her voice is charming and quite adequate to the demands of the role.—Milwaukee Daily News.

**January 11 Date of Clark's New York Recital.**

Charles W. Clark, who is having a most successful tour under Loudon Charlton's direction, is to give a New York recital on the afternoon of Saturday, January 11. Owing to a change in Mr. Clark's route, it was necessary to can-

**Alice Merritt Cochran in London, Ont.**

Alice Merritt Cochran, the soprano, last week again proved herself an artist of fine resources. Frieda Stender was billed for the soprano part in the performance of "The Messiah," at London, Ont. Miss Stender's sudden indisposition, however, compelled her manager, R. E. Johnston, to seek another singer at very short notice. Mr. Johnston wired that he would make an effort to secure Madame Maconda, but Maconda, too, was ill, and so could not make the trip. At the last moment Mr. Johnston was fortunate enough to secure Mrs. Cochran, and she hurried

from New York to Canada, reaching the church about the time the concert was advertised to begin.

The following paragraphs from the London papers show that the soprano was not greatly fatigued by her long and hurried journey:

Mrs. Cochran, of New York, sang the soprano recitative passages with a sweetness and expressive sympathy that interpreted well the beautiful setting which Handel's music gives the Biblical words. Particularly in the beginning of the "Pastoral Symphony" Mrs. Cochran's handling of the theme was appealing and full of power.—London, Ont., Free Press, December 18, 1907.

Alice Merritt Cochran, of New York, had just time to reach London, not allowing for wrecks, in order to sing the part. Surely enough discouragements to daunt less courageous spirits than those of Mr. Jordan and the members of the committee. Very many in the audience believed they were listening to Madame Maconda. It is safe to say that not one present was disappointed in the soprano. Rarely has a voice of such exquisite purity, smoothness, flexibility and so perfectly controlled been heard in the city. Every tone was a delight. The beautiful solos, "There Were Shepherds Abiding," "I Know That My Redeemer Liveth," and "How Beautiful Are the Feet," were sung with consummate art.—London Echo.

Mrs. Cochran brought forth the full dramatic force which gives to Handel's music unrivaled sublimity in the treatment of sacred subjects, and when she was joined at the close of the number by the full chorus representing the angels singing "Glory to God in the Highest and on Earth Peace, Goodwill Toward Men," she was accorded a reception that showed

plainly that she had won her way into the hearts of her audience.—London Advertiser.

**La Forge at Schenck Concert.**

Frank La Forge accompanied, with great success, Corinne Rider-Kelsey in some of his own songs at one of Elliott Schenck's concerts recently. The latter's "Dedication," composed for the Schubert Glee Club, of Jersey City, was first brought out December 3, and is said to have made a profound impression. His trio for piano, violin and cello will be played at a concert of the Schintzer String Quartet, January 20.

**Germaine Arnould's Season.**

Reports from Paris are to the effect that Germaine Arnould, the young pianist, first prize of the Paris Conservatoire, has been playing with remarkable success in a number of concerts and recitals in Europe. She is one of the main attractions in Paris musical circles.

Wagner's "Ring" cycle will be given in Bucharest this winter.



MARIE DE ROHAN, THE COLORATURA SOPRANO.



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All communications should be addressed to THE MUSICAL COURIER and not to individuals, if prompt attention is desired. The letters addressed to individuals are not opened or referred to until the regular mail has been disposed of; hence they are always subject to delay. Furthermore, it is the desire of the paper to have the mail addressed as above and not to any of the staff and not to the editor, who is frequently absent from the city.

ONE peculiar feature of the recent working of the "closed Sunday" law was that the Sunday concerts did not seem to be missed.

IN spite of President Roosevelt's exhortation, the population of New Haven gave a notable demonstration of cash hoarding when Paderewski appeared there a fortnight ago.

THE "Ring!" Now in English at Covent Garden, London; Hans Richter, director. About to be given in Bucharest. Just given in Dessau. In short, this "Nibelungen" cycle is in vogue in no less than thirteen opera houses in Europe this season.

IT happened in 1840 on the same day of the month as this—December 25—that one Peter Illytsch Tschaikowsky was born in the village of Wotkinsk, Russia—at least, they called him afterward by the name which he subsequently made famous.

From time to time protests echo over the ocean from England that the native composer over there is neglected in orchestral concerts. Henry J. Wood has played 447 orchestral works at Queen's Hall, in London, from 1895 to 1907, and of that number 142 were by British composers. Before the composers of the blessed isles register any more "kicks" let them compare that record with the last ten years of music in New York.

THE daily papers announce that definite arrangements have been made in Boston for the incorporation of an opera enterprise with an opera house, such as was referred to in THE MUSICAL COURIER a week or two ago. Nothing definite has yet been reached, but the plans are being thoroughly canvassed and the parties interested are giving a great deal of time and study to the subject.

THE eloquent press agent delights to speak of Josef Hofmann's "plantation" in Aiken, S. C. It happens to be a very modest little frame cottage on Laurens street, in that quiet city. This item of information will not echo loudly as musical history unfolds itself adown the path of Time, but it is just as well to have such details correct for once. A morsel of truth in the mountain of sensationalism which is dished out to and swallowed by the public each season should have a grateful and wholesome effect.

WHEN the "Ring" cyclus was given in Dessau, Germany, under the patronage of the Duke of Anhalt (not Anhauser) and the aid of a number of Bayreuth singers, the local critics exhausted acumen and ink in complete efforts to explain the plots, counterplots and plottings of the music drama. They even tried to explain what a music drama is, and why it is not an opera, and the result was that the daily press of Dessau had no space left for editorials, which would have made the editors angry but for the fact that they themselves were the critics who inflicted the explanations of the "Ring." Similar explanations and annotations of the "Ring" plot are again due in the New York dailies for the 'steenth time, for Gustave Mahler has begun his rehearsals here. In these circumstances there is no hope that New Yorkers will ever be able to learn what it all means anyway.

A DRESDEN critic charges the American girls there with the exaggerated applause that brought about twenty recalls at the end of the first performance in that city of d'Albert's opera "Tiefland," and declares that the "sweethearts," as he calls them, probably did not discern the "shocking" immorality of the drama itself, for if they had understood that, the regretful ovation could not have been so enthusiastically pursued. The American colony in Dresden did not resent this and calmly permits itself to be condemned to such a fate! Poor girls. Worse critic. Wasn't that the very reason for the twenty recalls?

NEVER before have we seen Mr. Hubbard, of the Chicago Tribune, lose his patience, and now that he loses it, it must be attributed to his experience with some Chicago music journal, if that place possesses such a luxury. There is no reason to ask any Chicago music paper to reform, should such publications really exist there, for the musicians must first reform, they must be successfully appealed to first, and then there will be some chance for a general reform of present into healthy future conditions. We have never respected any musicians who, because of fear of an unpleasant criticism or notice, have advertised on that ground—that is, advertised to purchase a criticism. How can such persons claim to possess a trace of artistic consciousness; they do not even know what art means, and to music they must be deaf. If Mr. Hubbard can put the backbone into the Chicago musical fraternity—the backbone that cheerfully accepts criticism instead of purchasing the counterfeit article, worthless anyway—he can bring his condemnation into practical effect. But no papers can be changed until the reform first comes, and that includes Mr. Hubbard's own paper.

NOTHING great in music can ever be accomplished here by our local forces until they emancipate themselves from the control of mediocrity. The musical oligarchy consists entirely of non-descripts, of individuals who are voted incompetent for the work they have undertaken, but which is the only outlet, practically, for our local musicians at present. It can go on for years to come unless a movement to counteract it is organized, and some one will arise one of these days to do the work. The Philharmonic Society is also forgetting its duty to our musical life by continuing a conductor who is not in sympathy with our life, our art aims or our musical ambition. This hunting abroad for a conductor, going to Tartary or to Old Russia for a New York Philharmonic conductor is like looking for civilization in Honduras or Samoa. Is there no sense of proportion here? Because a director can make a sensation with a sensational symphony like Tschaikowsky's sixth—in many spots an absolutely banal work as a symphony, appealing only to the lower levels of musical intelligence—he is looked upon at once by us as a great conductor. The very fact that he did not make the impression through a classical, standard work was sufficient to create suspicion among the judiciously minded. And that twisted theory of forcing Russian compositions upon us through such an amateurish attempt as the Russian Symphony concerts, many of which must seem unintelligible! No character, no purpose, no aim except to gain some personal advantages through a reflex effect in St. Petersburg, where most of the Russian music played here is not even heard and is usually shelved after the leaders there have tried it on sufferers such as we are made here occasionally. And Safonoff actually succeeded in loading upon the Philharmonic one of those symphonies! Why not some American symphony or composition? We can do better than that here. Foreign conductors, foreign soloists, foreign fourth rate compositions. Americans boycotted with American money! Stop it!

## MR. HAMMERSTEIN'S APPEAL.

The following circular is being sent out by Oscar Hammerstein, head of the Manhattan Opera:

December 18, 1907.

To My Subscribers—Under date October 20, from Sydney, Australia, Madame Melba writes me that the state of her health prevented the fulfillment of her contract with me for this season.

I immediately placed myself in communication with Signora Luisa Tetrazzini, then singing in London, and succeeded in securing her services at my Manhattan Opera House for the balance of this season, beginning January 15, as well as for the three to five seasons following.

Luisa Tetrazzini is today the reigning coloratura soprano of the world, and according to the unanimous verdict of the musical critics of London, her vocal attainments stand unsurpassed in the annals of the musical history of the present generation.

In securing for my subscribers such an addition to my already existing incomparable artistic forces, at an enormous salary and at a time a business depression affecting in no small degree the attendance at all operatic and theatrical institutions, I am compelled to remind not alone my subscribers but also the opera loving public, of the necessity, if not duty, of their strongest possible support of my efforts.

In presenting in quick succession the works of modern masters entirely new to this country at an expense incredible to the layman, I am accomplishing something of which the devotees of music may be proud—no other institution here or elsewhere having ever attempted anything of the kind. I have received a number of complaints from subscribers as to the repetitions of the new operas presented. It must be borne in mind that the rehearsals for the new works going on day and night often interfere with the contemplated production of repertoire operas and that the offering of an entirely new opera, each costing enormous sums of money for four subscription performances only is, even from a financial standpoint alone, an impossibility.

By devoting the Manhattan Opera House, of which I am the sole owner (standing on the records in my own name), to grand opera only, I am giving up a yearly rental of \$150,000 to the cause of music; I am shouldering a responsibility of contracts for a single season amounting to nearly three-quarters of a million dollars; above all this, I am devoting my own personal efforts exclusively to the purpose, at an almost incessant physical and mental tax.

Commercialism and monetary gain have never been associated with my undertaking or have ever entered into my calculations for a moment, my enthusiasm for the cause my desire to add to the musical greatness of our city and its educational results, are the only factors prompting my position.

I have absolutely and positively no associates of any kind; not one dollar of anybody else but mine is invested in this gigantic work. I have no financial backing of any kind; anybody claiming the contrary is simply an impostor; not an iota of influence also by any one can be brought to bear on my managerial actions.

As wealth is computed today I am not even a wealthy man. Arrayed against me, a single, solitary figure, is an institution of operatic pretensions, created, supported and conducted by men of almost unlimited means.

I am told that the influences of my efforts in the operatic field have lifted this other institution into a less jocular position than it held for the past several years. It is universally admitted that my artistic forces as well as the presentations of the operas at my house are superior to the other. Nevertheless my subscription is not equal to the one obtained by the other house, while my expenses in most departments are equal.

If I am instrumental in improving the standard of grand opera at my expense, I am entitled and have a right to demand as great a support as is accorded to any other institution.

The existence of but one opera house in New York can only result in retrogression of the art and bring the opera lovers into a position of servility to those who remain willing to distribute musical alms, in lieu of the maintenance of their distinguished social aspirations and exhibitions.

Any other attitude on the part of the public is but a humiliation to me and my artists, compelling me in future to give either none or but a short few weeks of opera in this city and divide the balance of the season between Boston, Philadelphia and Chicago, which cities are ready to furnish complete guarantees. I don't want to be "patronized" or "helped along."

Respectfully,

OSCAR HAMMERSTEIN.

N. B.—My subscribers are accorded the first choice of seats for themselves or their friends for the forthcoming

Tetrazzini engagement for any performance not included in their subscriptions. The mail demand being already sufficient to more than fill the house, the earliest possible notice should be given.

Mr. Hammerstein focuses his statement about the proposition that his object is not commercialism or monetary gain, and that these questions have never entered into his calculations for a moment, but that he has established this Opera and is endeavoring to establish it permanently because of his enthusiasm for the cause. The rest of the circular is merely an explanation leading to that climax.

If that will be believed by the community, and then the community fails to support Mr. Hammerstein, it has no desire for higher artistic aims in music. There is no question whatever that competition is beneficial in art as it is in all other phases of life, and that Mr. Hammerstein, in producing grand opera here, has stimulated the Metropolitan Opera and has created a rivalry based upon a high plane of effort and endeavor. He has also demonstrated, through this desire of his to benefit musical art in this community, that there are many people who attend opera besides those that naturally gravitate toward the Metropolitan. Whether this is due to sympathy for him personally and his enterprise, or to the new works that have come forward, or different artists that have appeared here that have not appeared at the Metropolitan, or whether it is merely a curiosity, or whether it is due to the stimulus itself of rivalry, we must all leave to speculation. No one can solve that.

It has been demonstrated for years past that this city is incapable of sustaining opera and a permanent orchestra. New York has never had an orchestra that sustained itself as a permanent body, the musicians playing merely and only in such orchestra and accepting no outside engagements for revenue. New York has never had a permanent orchestra. A permanent orchestra in the City of New York must at least have an income from receipts to pay expenditures and salaries and emergencies of several or more hundred thousand dollars a year. After New York provides for the Metropolitan Opera House over \$1,000,000 for the music that is heard there, there is no money left for any permanent orchestra, notwithstanding the fact that the census for 1908 estimates the population will be about 4,500,000. That means that nearly 5,000,000 people, including the strangers, are incapable of spending for a permanent orchestra and for the Metropolitan \$2,000,000 or thereabouts. Mr. Hammerstein may place it upon an art pedestal, but the proposition is simply one of dollars and cents to the community. We can tell Mr. Hammerstein that New York will not appreciate his artistic efforts and appetites; New York will support the Manhattan Opera House under certain conditions, but those conditions must be absolutely based upon sensationalism outside of the manager. If Mr. Hammerstein is going to give opera on the European provincial system, with some excellent artists and now and then some world renowned artists, making it an ensemble, with the object of giving the opera as it was written and for the purpose for which the composer destined it, he will never succeed, nor will the Metropolitan. The Metropolitan is also bound to lose money on that basis. People of this City of New York want sensation, and Mr. Hammerstein has been a public purveyor for many years and he knows it, and he has been advertising his artists on that basis, and only on that basis will he succeed.

There has never been a man who has received a greater amount of free sensational advertising than Oscar Hammerstein, with, probably, the exception of Heinrich Conried. The papers of the City

of New York have been full of these two names for years, and yet these daily papers do not seem to be able to make it pay for either institution. Last Sunday the New York Times had both of these gentlemen at the top of its caricature page.

One can hardly open a New York daily paper without finding the names of Mr. Hammerstein or Mr. Conried or both in some sensational attitude, and generally the stories are not true. Lately Mr. Conried was several times ousted from the Metropolitan and subsequently the statements were contradicted in the same papers. They seem to be hungry to publish the item that Mr. Conried has resigned, just as they seem to be hungry to publish that Mr. Hammerstein has given up, when he has not. Back of all these sensational items in the daily papers one can see lurking the desire for that information to materialize, because there is no other reason for such publication.

If this were done with any other private or semi-public enterprise it would have similar deleterious effects upon the public mind. We contend that both opera houses would fare better if they could dispense with this kind of advertising; if they could convince the daily papers that this is injurious for art, and that the genuine artistic individual will keep as far away from such institutions as possible when the daily papers make the managers the object of their sensationalism.

After all, as opera is not subventioned in the United States, it is a private question. The Metropolitan Opera House is conducted by a private corporation and the Manhattan by a private individual. Both are catering to the public and both can get the public if they can give the public the sensation that New York wants, but the musicians and the musical people of New York will not support the institutions on the basis of sensationalism connected with the managers. It is looked upon as illegitimate from the artistic point of view, although they are not personally responsible for it; it is the daily press. Look at the manner in which Mahler's arrival has been treated by the daily papers! Mr. Mahler reached here last week and has been handled by the daily papers as if he were at the head of a circus. Green reporters were sent to interview him and ask him questions of a private nature, which they knew nothing about, except to get at certain motives to find out whether Mr. Mahler had any feelings in refusing to give up his artists to the Metropolitan when he was at the head of the Vienna Opera, and Mr. Mahler, like a gentleman, replied that he had only one thing to say and that was that he was anxious to get to his hotel.

That is the trouble with the opera here and that is the reason we have no permanent orchestra. The real musical life of the community is not attracted to it because it is handled by the daily papers, as we say, like a circus. Its dignity is offended, its character is completely annihilated, and its object and purpose are completely lost sight of. We suppose that there have been at least five hundred pictures of Melba published in one paper alone, three hundred of Eames and several thousands of the De Reszkés. What was the result? There has been no money made in these things because the people will support only the sensational artist himself and herself, just as they support the sensational paper itself, but not those who are supposed to be engineering it. There are in the City of New York several hundred thousand people who have musical feeling, musical knowledge, musical conception, musical taste, musical information and musical decision. From those the opera could get its patrons, but not when they are led to suppose that the daily papers are worked for sensational purposes to bring money to the managers.

There is another thing that also must be remembered, and that is, the permanent orchestra could be established in New York if it were not known that the money would ultimately get into the hands

of a few musical manipulators. That is the reason the New York musical community will not support a permanent orchestra. Remove the sensationalism and leave it where it is in the daily papers and with the artists; refuse to identify yourself with it; refuse interviews; refuse pictures; refuse all this free advertising, because, as Ibsen says, "You get nothing in this world for nothing." All free advertising is worthless and can only injure the managers, because it is looked upon as an effort to secure support. Give the benefit of the sensationalism to the papers and to the artists, and as the artists are merely a temporary matter and a transient appearance, it can last only a short time.

Mr. Savage is succeeding because he will not permit himself to be sensationalized. Governor Hughes is a tremendous political possibility because he will not permit himself to be sensationalized. Everything sensational is transitory, just for the moment. It is no investment, and if people would know the condition of the daily papers in New York City, with the exception of a few, they would find how little people care for those papers when they attempt to drive sensationalism into their own channel for themselves. The people would be amazed to learn what a small number of copies some of the so called great papers of New York print every day and do not distribute, but merely print. The number they distribute is something that would paralyze the readers, if they knew the small quantity. This is due to the fact that those papers are sensational for their own sake and the public will not support them. Mr. Hammerstein can make Tetrazzini a sensational proposition, but he cannot succeed if he permits himself to be sensationalized. Mr. Conried has gone through the same experience; he has gained nothing by it, and he, as an intelligent man, knows it. All this sensationalism and free advertising has no value for art and none at all for business purposes. The difficulty about this all is that people do not believe the sincerity centered in free advertising; they actually reject it as false.

Who ever sees any sensationalism connected with the enterprises of Klaw & Erlanger? It is all done quietly and it is the greatest theatrical enterprise on earth. Those two men are compelled to use their names in making announcements and that is about the limit. There are managers of the drama in this country who are hardly known and who are making money all the time. They advertise their attraction, but they do not permit themselves to be advertised. The public will not support anybody whom it suspects of using the daily press for sensational purposes in order to make money out of it.

There is no question that Mr. Hammerstein's enterprise should be supported. It is a magnificent scheme. It shows that he is a man with a great deal of what they call in America "sand"—an expression which means courage—and has faith in himself and faith in the public, but he must convince the people that he means what he says in that paragraph in which he speaks of commercialism and money making, and the first steps toward that is to prevent the daily papers from making of him a sensation, although it is nearly hopeless to reform the press of New York. That is the philosophy of this situation.

To the whole musical world its official organ, THE MUSICAL COURIER, sends a hearty Christmas greeting and best musical wishes for the Yuletide season and all the period that follows after. The holiday carols should peal out with a particularly joyous ring this year, for, while every other line of industry has suffered grievously in the recent financial storm, musical enterprise has not felt the depression to any appreciable extent. THE MUSICAL COURIER is just rounding off the biggest year of business in all its history, and what pleases us more, also its biggest year in usefulness to the American musician.

#### THE LULLABY OF THE LUCRE.

In connection with things recently said in these editorial columns about San Francisco and New York daily newspaper music criticism, the following clipping from the Pacific Coast Musical Review is decidedly apropos:

The musical as well as the daily press of New York, with the exception of THE MUSICAL COURIER, exhibit a very contemptible and mean attitude toward San Francisco as a musical community. While the Musical Review does not agree in every point regarding Tetrazzini's merit, there has never been any question regarding her marvelous quality of voice and the sensation she created in this city at the time of her engagement at the Tivoli Opera House. At that time the New York press was very quiet regarding Tetrazzini's triumph. At the present time, however, when London is merely following where San Francisco led, the press of New York is making all kinds of somersaults regarding the London success of Tetrazzini. Why should San Francisco not receive credit for having picked a musical winner? Why should the self-conscious critics of New York ignore this city when it accomplishes something worth while? The writer has faithfully reported the sensational success achieved here by Adela Verne. Why are the New York daily and musical papers silent? Do they expect Miss Verne to pay first and receive recognition afterward? Or is San Francisco not considered competent to pass artistic judgment? We really are anxious to know so that we can retaliate some day. So far San Francisco has discovered for America Antonia Dolores, Fritz Scheel (as symphony leader), Fritzi Scheff, Luisa Tetrazzini, Adela Verne, and even Madame Gadski scored her biggest financial success here.

No program annotations having as yet been arranged for by Miss Verne in this town, certain critical attention naturally enough does not busy itself with her doings in the nebulous West. This is all a matter of business in our wonderful town, and THE MUSICAL COURIER is flying in the face of daily newspaper tradition here by giving Miss Verne this prominent and valuable space without being paid for it. However, the size of our heart always has kept pace with the size of our purse.

According to Michotte, Rossini told Wagner that the latter's dramatic melody would, in time, degenerate into declamatory singing. At the same time he stated that if his generation did not appreciate Wagner's works, the younger generation would become converted to them. Rossini—this is a matter of a half century or more ago—in accompanying Wagner to his door after a walk, intimated that in another century the music of their day would probably not be heard any more, owing to the all embracing yellow peril. Indeed, he said definitely to Auber on one occasion that in a century the whole music of Europe would be Chinese.

About the recent concert of the Musical Art Society the Sun says: "In 'Stille Nacht' the choir fell into grievous errors of intonation." The Staats Zeitung says: "The d'Indy suite for string orchestra, trumpet and two flutes was not played well at all. \* \* \* The tenors made themselves unpleasantly conspicuous by their over noisy ways." The Press says: "Lapses were frequent, particularly in intonation. \* \* \* Gevaert's 'Les boisins' suffered in the performance from faulty intonation. Wandering and unsteady pitch also injured Verdi's 'Ave Maria.' \* \* \* D'Indy's suite received a somewhat rough performance. \* \* \* Poor intonation detracted seriously from one's relish of Cornelius' wonderful 'Der Tod, das ist die kuehle Nacht'." The Evening Sun says: "'The Pilgrims' Chorus' from 'Scarlet Letter' showed how very badly some admired choristers could sing their own tongue." Aside from the foregoing, then, the concert appears to have been an unalloyed artistic treat.

CONRIED resigned twice last week and was dismissed once; Hammerstein gave up the Manhattan and built a magnificent opera house in Brooklyn; Mary Garden had pneumonia; Mahler succeeded Conried at the Metropolitan; Caruso will have to leave that Opera if the director does, etc.—at least, according to the local dailies last week.



The German musical statistician has been diving into figures again, and this time he brings up no table of operas to show that Wagner is as popular as ever abroad. The subject of the latest learned researches concerns itself with the musical settings of famous German poets, and the list tells this tale:

	No. Poems Set.	No. Compo- sitions.
Hoffmann v. Fallersleben.....	512	2648
Em. Geibel.....	288	3778
Heinr. Heine.....	253	4127
Friedr. Rückert.....	187	1061
W. von Goethe.....	186	2534
Freiherr v. Eichendorff.....	136	1820
Paul Heyse.....	123	638
Wilh. Müller.....	123	739
Ludw. Uhland.....	122	2038
Julius Wolff.....	122	1307
Rob. Reinick.....	112	1703
Rud. Baumbach.....	103	1024
Fr. Bodenstedt.....	103	877
Nic. Lenau.....	85	1390
Fr. von Schiller.....	84	593
Jul. Mosen.....	71	388
V. von Scheffel.....	71	779
J. Sturm.....	66	539
W. Osterwald.....	64	413
A. von Chamisso.....	59	550
O. von Redtwitz.....	56	572
Ferd. Freiligrath.....	55	537
Otto Roquette.....	55	788
Just. Kerner.....	48	298
Theodor Körner.....	48	367
Ed. Mörike.....	48	594
R. Prutz.....	46	457
Th. Storm.....	35	540
Ludw. Tieck.....	33	333
A. von Platen.....	32	220

Further study of the figures reveals the fact that the average number of times each poem was set to music was Fallersleben 5.1, Geibel 13.1, Heine 16.3, Rückert 5.8, Goethe 13.6, Eichendorff 11.9, Heyse 5.2, Müller 6.0, Uhland 16.6, Wolff, 11.05, Reinick 15.2, Baumbach 9.9, Bodenstadt 6.6, Lenau 16.03, Schiller 7.0, Mosen 5.4, Von Scheffel 10.9, Sturm, 8.01, Osterwald 6.4, Von Chamisso 9.2, Von Redtwitz 10.2, Freiligrath 9.7, Roquette 14.3, Kerner 6.02, Koerner 7.6, Mörike, 12.3, Prutz, 9.9, Storm 15.01, Tieck 10.0, Von Platen 7.0. It is significant that Goethe and Schiller do not hold the highest averages, while Heine, Uhland and Lenau overtop the two giants by a good margin. Schiller, in fact, stands behind Geibel, Eichendorff, Wolff, Reinick, Baumbach, Scheffel, Sturm, Redtwitz, Chamisso, etc. The most settings for a single poem fell to the lot of Fallersleben, who holds the record at 386.

An editorial paragraph in another column of this paper quotes the remark made by Rossini to Auber, that in a century all our music would be Chinese. That prophecy has another fifty years of leeway, but there be those fearsome persons now who see the Chinese ideal approaching rapidly in the persons of Strauss, Debussy, Reger, D'Indy, et al., with their destruction of the old Slavish tonalities

and their disregard for boxed in form and arbitrary methods of modulation. Has any one ever stopped to think that the antique Chinese scale might possibly be based on some form of pre-Confucian keyboard, and that their pentatonic system therefore contained only five tones because there are only five fingers to play with? This is an entirely original theory and should henceforth place me on an equal par in the musical world's estimation as that other eminent historian, Mr. Rowbotham.



A new edition of Franz Liszt's works is about to be issued by the Franz Liszt Fund Association through the publishers Breitkopf & Härtel. The prospectus says in part: "Franz Liszt, a geni of generosity, inspired with the highest ideals of art, worked all his life for others with never a thought for self. An apostle for the great ones before him, a prophet for the exiled Richard Wagner, and the friend of all real talent of his time, Liszt himself produced new and great things in art, but always refused steadfastly to turn to the advantage of his own creations, that unsought leadership of the Neo-Romantic school which its followers forced upon him. Loaded with honors, but suffering under the burden of being considered primarily the greatest piano virtuoso of all times, Liszt consoled himself for the scant recognition of his compositions by coining the proud and yet modest epigram: 'I can wait.'" Breitkopf & Härtel, publishers of Liszt's chief instrumental pieces, symphonic poems and literary works, set about immediately upon the great man's death to make his period of waiting less, in immortality. They secured the interest of Liszt's high patron, Grand Duke Carl Alexander of Sachsen-Weimar, and Liszt's high friend, Princess Caroline von Sayn-Wittgenstein—whom Henry T. Finck accuses of having written whatever is not good in Liszt's literary output—and the German Allgemeiner Musikerverein, founded by Liszt, was also asked for its patronage and assistance. What that last named body did will not redound to its eternal glory, for it was not until twenty years after, that they decided to publish an edition of Liszt's works—and to cover the expenses with a fund left to them for that purpose by Princess Marie von Hohenlohe-Schillingsfürst. The edition is to include all the original works of Liszt and selected examples from his transcriptions of his own and other compositions. The work of editing, revising and selecting will be done by Dr. Alois Obrist, custodian of the Liszt Museum in Weimar; Professor Kellermaier, of Munich; Professor Klindworth, Eugen d'Albert, Ferruccio Busoni, Felix Mottl, Eduard Reuss, Bernhard Stavenhagen, Felix Weingartner and Dr. Philipp Wolfrum, of Heidelberg. Others actively interested in the publication are Siegfried Wagner, Hans von Bronsart, Conrad Ansorge, Felix Dräseke, Robert Freund, Arthur Friedheim, Martin Krause, Otto Lessmann, Moriz Rosenthal, Emil Sauer, Giovanni Sgambati, Alexander Siloti, Count Geza Zichy, Marie Lipsius (La Mara), Lina Ramann, Charles Malherbe, librarian of the Paris Grand Opera; Barclay Squire, director of the music department in the British Museum, and Johann Batka, city librarian of Pressburg, in Hungary. The first part of the Liszt edition is about to be put on the market and consists of symphonic poems, edited by d'Albert. The committee might have done well to call Rafael Joseffy into consultation in the work, for better versions than his, of the two piano concertos in E flat and A, they will not be able to put forth.



Wilson G. Smith lets loose a discovery that will disturb some musicians who were careless in the selection of their names:

My friend Vagrant Mood, Esq., entered my studio recently with the air of one who has made a rare discovery.

No sooner was he seated in his favorite chair and we had lighted our cigars, than he commenced to expatiate.

"Has it ever occurred to you," said he, "the almost magical influence the letters M and N have upon literature and the arts, and the men who represent them in their highest development? Take your own art—music—to illustrate. You will observe the remarkable coincidence that these two letters are distinctly musical and will be found in the names of most great musicians. Let me cite a few to prove my assertion: First those whose names contain both the cabalistic letters, Schumann, Mendelssohn, Clementi, Massenet, Guilmant, Chaminate, Volkmann, Mascagni. The strangest part of it is that the greatest geniuses have but one of the letters. Listen! Beethoven, Brahms, Mozart, Haydn, Wagner, Handel, Chopin, Rubinstein, Saint-Saëns, Puccini, Leoncavallo, Scharwenka, Moszkowski, Sgambati, Rameau, Thomas, Gounod, Hummel, Paganini, and others I might mention. What do you think of this array to support my theory?" To say that I was surprised puts the matter but mildly, so I puffed my cigar and ruminated. "Yes, my dear Mood, your theory seems invulnerable, but what about such musicians as Bach, Bülow, Weber, Dvorák, Hiller, Paderewski, Gade, Field, Schubert, Dussek, whose names are without the M or N?" I sat back in my chair and indulged in the smile complacent. But Mood was equal to the emergency. "True," said he, "the necessary letters are lacking, but listen again! How about Sebastian Bach, Von Bülow, Von Weber, Anton Dvorák, Ignace Paderewski, Von Hiller, Niels Gade, John Field, Franz Schubert, Johann Dussek. Give their names in full and you have it." Now, to speak confidentially, I am not convinced that there is anything in Mood's theory, but we must admit that the coincidence is singular and furnishes material for theorizing. Take heed then, all ye musicians who aspire to the dizzy heights of fame; unless your name has the occult symbols your labor is in vain!

How about Claude Debussy, oblique musical cousin to Richard Strauss?



A Yiddish opera recently was produced in London. Why need the Japanese despair?



The present limerick craze recalls that classic by Frank R. Stockton:

"There was a monk of Siberia,  
Whose life grew drearier and drearier,  
Till he broke from his cell with a hell of a yell,  
And eloped with the Mother Superior."



Carreño made the blue Sunday a red one at Carnegie Hall.



Should not all data relating to Liszt be called Liszterine?

LEONARD LIEBLING.



BURGSTALLER, a Wagnerian tenor, arrived in New York from Europe last week. He reports that place as possessing a few more artists who would be willing to exchange francs, lire, roubles, gulden, kroner, pfennigs, kopecks, kreutzer, öre, pesetas, centimes and sous for good American gold, silver and United States paper certificates representing the coin of our realm. Burgstaller has been singing abroad in such a place, among others, as Halberstadt, which is about the size of Cohoes, N. Y. How much did he get there per performance in pfennigs and groschen, and what is the equivalent in Uncle Sam's currency of the fee received there by him? Would it be an exaggeration to say \$100 per night? If so, we would like to be corrected.



This mysterious passage occurred in Max Smith's column in the Press last Monday:

It ought not to escape the notice of the inquiring that a strong musico-political ring in this city, an affiliation of interests that this writer has had occasion to mention before, is using all the influence at its disposal to further the interests of Hammerstein and simultaneously to injure those of Conried. With these facts as a key, a good many mystifying phenomena connected with present operatic affairs in this city may be made clear.

Out with it, Mr. Smith! The local musical world long has been looking for a man like you.

#### THE DISAGREEING JURY.

Of Chaliapine's performance in the "Barber of Seville" last week the Sun says:

Mr. Chaliapine, the elongated Russian basso, repeated his broad travesty on the role of Don Basilio. He spared the audience nothing. He sang the "Calumna" aria quite as badly as he did at the first performance and was cheered to the echo by the gallery and the railbirds.

The Press says:

His droll, almost grotesque impersonation of the role made an irresistible appeal to the risibles. His interpretation, it may be well to record, is by no means lacking in musical merit either. The Russian's singing of the "Calumna" aria is an excellent piece of work.

This time the verdict is with the Press, and THE MUSICAL COURIER regrets to have to call the full count on the critic of the Sun. He need not lose hope, however, for undoubtedly ere long we will be able to find some paragraph in which he is right, and that done, we will hasten to illumine and advertise it in this large and largely read type.

A CORRESPONDENT asks: "Is ocean air injurious to the voice?" On the contrary; it develops the high C's.

DR. MUCK complains because his matinee audiences in Boston leave their seats before the end of his concerts. Try a change of program, Doc.

ONLY 126 days more to the close of the musical year. The New York season of 1908-09 promises to be one of the most brilliant in the annals of our musical history.

The Conservatory of Brussels has just celebrated the seventy-fifth year of its foundation. It is responsible for the education of thousands of musicians who never were heard of after having completed their course. What becomes of all of them, anyway?

In spite of the fact that "all the world's greatest singers" are in America now, a very fair brand of opera is being given to the satisfaction of musically educated audiences in London, Berlin, Paris, Brussels, Dresden, Munich, Vienna, Leipzig, Cologne, Hamburg, Prague, St. Petersburg, Moscow, Budapest, Lemberg, Cracow, Dessau, Basle, Zurich, Dortmund, Essen and so many other places that to enumerate them all would take up the space of this entire column. The moral pointed out in this paragraph is obvious.

#### A Godowsky-Pachmann Anecdote.

(From the London Penny Illustrated Paper.)

A friend of Leopold Godowsky told me a most amusing story the other day about the great Russian pianist, whose extraordinary technique is said to be the world's eighth wonder. It appears that, last year, Godowsky happened to be present at Pachmann's Queen's Hall concert, and went into the green room before it was over to speak to "the eccentric one," of whom he is a close personal friend. At the end of the "show" Pachmann was clamorously recalled again and again, and became so excited that he seized hold of Godowsky by the coat and endeavored to drag him on the platform along with him. Godowsky, thinking this would make him look somewhat foolish, took advantage of an old trick and slid out of his coat, while Pachmann rushed onto the platform to make his bow, vowing that, coat or no coat, he would bring Godowsky onto the platform before he finished.

But when he returned to the green room to put his threat into practice Godowsky was nowhere to be found. Pachmann and various attendants rushed round all the rooms and passages at the back without the least success. The "disappearance" seemed to be quite worthy, in fact, of St. George's Hall, until half an hour later, when the public had departed, "the wily one" proved as agile of person as of finger by creeping out from underneath an armchair in the corner of a small anteroom. Godowsky, who, by the way, played at the Bechstein Hall last Tuesday, and who is giving a number of performances in the Provinces, as well as at the Albert Hall, during the next fortnight, will not, however, need to practice any contortionist's feats—except on the piano—this time, as Pachmann is safely in America.

**METROPOLITAN OPERA.**

"Lohengrin" was sung on Wednesday evening, with Eames as Elsa, Knot as Lohengrin, and Homer as Ortrud. Others in the cast were Goritz, Blass and Mühlmann.

**"Fedora," Thursday, December 19.**

In the special performance on Thursday night, at the Metropolitan Opera House, when "Fedora" was sung, Caruso, Cavalieri, Scotti, and Miss Alten sang the roles and Ferrari conducted. There is no particular reason why any detailed criticism should be written again and again about these things. The act of conducting an opera of that kind is a difficult task from a purely musical point of view. It is not merely a vocal question or instrumental question, but it is a question of authority and knowledge, and this conductor, Ferrari, did it like an artist. Suffice that.

Giordano's opera has been written about, heard, spoken about and made the rounds. People who read THE MUSICAL COURIER have heard it. Those who have not heard it, do not care to read about it. To use language for the purpose of describing musical effects is a boredom, anyway. The impressions created in that manner are sometimes the very reverse of those which the composer insists upon creating. Nobody cares particularly what anybody else thinks about Giordano's opera. Everybody knows that he is one of the Neo-Italians; that he is a very profound musical thinker; that he is an expert in orchestration; that he is a tone colorist; that he has moments of passion in his works; that he is a man who is aspiring and ambitious; that he is an Italian who is gifted with the melodic talent, and that his publishers are anxious that his works should be played so that they can get a certain number of thousands of francs at a time for material and copyright. It is all very good business, very nice and very impressive at times, and it sets a good example.

The opera at the Metropolitan was given in excellent shape, and the people understood the spirit of it. Mr. Conried's stage effects were artistically balanced. He did not have a Louis XVI settee and a Louis XIV table in contrast, but he had everything in conformity, as far as the details of architecture and decoration were concerned. He probably presented the best cast that could be found today for the opera, and if it did not succeed on Thursday night to such an extent that the people here would desire it again, it is not due to Mr. Conried, but to the opera itself. In fact, people in this country do not care for any operas unless they mean two men against a woman or two women against a man. Revenge for a dead one does not seem to affect the living ones. If there can be found two men scrapping for the purpose of getting one woman, or two women scrapping for the purpose of securing the person of one "gent," then people become deeply interested, but the moment it becomes a psychological problem, the moment people have to think and study as to what it may mean or does mean, the moment that the brain is appealed to for a philosophical interpretation or intention and purpose, people then become languid and indifferent.

In "Trovatore" the fight is on; there are the two men with one woman; in "Lucia" the fight is on; in "Othello" the fight is on. People always find that they are interested when this question of love and jealousy is the paramount issue. In "Fedora," love and passion and jealousy are also the important features or it would not have any value whatever, but they are not paramount in the play itself, as it appears before the public, being rather the effect of a prior cause.

After all, it is a difficult thing, so early in the twentieth century, to write an opera of strictly late nineteenth century events that can be made effective dramatically. Giordano did the best he could with it; so did the singers and so did the management with its orchestral and other environment.

Owing to Sembrich's cold, Friday evening brought a postponement of "Lucia" and the substitution of "Bohème." However, ill luck also settled over that opera, for Bonci, the Rodolfo, had a bad cold and after the first act had to be replaced with Dippel, who is always ready for an emergency of that sort. Others in the cast were Farrar, Deryeine (Musetta), Stracciari, Journet, Bégué, Dufriche, etc. On Saturday afternoon, "Tosca" was sung with the customary cast, including Eames, Caruso, Jacoby, etc. The Saturday evening offering was "The Flying Dutchman," with Alten in the role of Senta (replacing Gadski, absent owing to the death of her mother), Knot, Dippel, Blass and Van Rooy. Monday evening's opera was "Fedora," with the same cast as at the Thursday performance.

**New York Trio Program.**

The New York Trio will play the following program at its first chamber music concert at Mendelssohn Hall, Friday afternoon, December 27:

Trio, op. 100, E flat major.....Schubert  
Sonata XII, for piano and violin.....Mozart  
Trio, op. 50.....Tschaikowsky

**The Neale Publishing Company.**

The Neale Publishing Company, Flatiron Building, New York, announces a novel by Eleanor Howard Waring. It has an opera singer for the heroine, a playwright for the hero and divorce for the problem. The author's keen insight into human hearts and human frailties, her thorough knowledge of the social, dramatic and artistic worlds of Paris and New York, has enabled her to give a vivid set-

**ELEANOR HOWARD WARING.**

ting to a thoughtful study of a beautiful ideal. The unique solution of the problem of her two leading characters in their love and struggle is evidently the author's conviction, for she has drawn her final chapters with exceptionally warm, clean earnestness. Everyday society may say this solution of divorce is not possible, but one does not draw heroes and heroines from "everyday" society.

**L. Staackman, Leipzig.**

The above firm has published the second edition of Angelo Neumann's "Reminiscences on Richard Wagner." These are very interesting exchanges of correspondence, of

**ANGELO NEUMANN.**

experiences, of performances, of conversations, of business debates, etc., between the writer and the late Richard Wagner on subjects pertaining chiefly to the latter. The whole book shows the keenness of the commercial instinct with this great man, illustrating how well balanced some of these geniuses are when it comes to the question of the great almighty ducat. The book as far as is known is not translated, but there are still some people left in America who can read the German and to them the work shows the remarkable instincts and peculiar, ingenuous and characteristic manifestations of some human nature. The book opens a new vista—one more—of how these affairs were conducted in Germany during the last half century in connection with music and public performances and "boodle," as it has at times been called here.

**Ernest Schelling, an American Pianist.**

The revelation of a beautiful pianistic art which the young American virtuoso, Ernest Schelling, gave by his performance of the solo part in Chopin's F minor concerto at the last pair of Philharmonic concerts lends interest to the announcement of a wider disclosure of his powers at a recital which he is to give at Carnegie Hall on January 14.

The columns of THE MUSICAL COURIER for several seasons past have illustrated the contrary opinions that are apt to be entertained by the New York critics toward any and every artist or art work, and the fact that there was not one dissenting voice in the chorus of critical praise that followed Schelling's Philharmonic appearance, is explainable only on the ground that his performance, in its genre, was entirely flawless.

That Schelling, an American born artist, could face the test and come through it as he did is just one more striking vindication of the stand of this paper in behalf of a native born virtuoso.

In its review of the Philharmonic performance, this paper said:

The Schelling pianism is built primarily on legitimacy and artistic solidity and countenances nothing approaching sensationalism or meretricious display of any kind. Schelling furthermore shows his independence by a style of delivery which is essentially masculine and nowhere degenerates into sickly sentimentality or mawkish affectation. In addition to his sincerity, the young American pianist also possesses a large and brilliant technic, a tone of clear and carrying timbre and unfailing taste in dynamics and phrasing.

As proof of the unanimity of opinion on Schelling's art, it is in order to quote from Henry T. Finck, of the Evening Post:

It was apparent that he (Schelling) had mastered Chopin's thought as well as his technic, the execution being subordinated throughout to the poetical contents of the work. He made the most of the brilliant features of the concerto, but luckily that was not the chief aim of his playing. What we need most now are players who preach the gospel of melody. Such a player is Paderewski and such a player is his pupil, Schelling. His fingers brought out the hidden melodies of the score as well as the obvious ones and this gave his playing its chief charm.

Richard Aldrich, in the Times, after referring to Schelling's former appearances here in 1905, remarked:

He was not then in physical condition to do himself justice as he did yesterday. He showed then, as he showed before, that he is an artist of fine technical accomplishment and complete mastery of his instrument; but this accomplishment and mastery are the servants of a high ideal and a poetical point of view toward music. He played Chopin's concerto, not as it can easily be made, a piece of dazzling technical display, but as a truly poetical utterance, as music in which the Chopinesque passage work exists not merely for itself, but as the adornment of a music now sustained and poignant, now serene, but without a note of vehement passion or of essential brilliance. Mr. Schelling read it in this spirit of delicate beauty, thoroughly characteristic of Chopin; and it had distinction and fine musical feeling.

The critic of the Herald wrote:

Mr. Schelling gave a frank, straightforward and legitimately "clean" reading of this beautiful work. He did not strive to put towering climaxes into its loveliness nor did he oversentimentalize the heavenly Larghetto.

Reginald De Koven, in the World, said:

His tone is suavely sympathetic and singing in quality and his technic facile and accurate.

Max Smith, in the Press, wrote:

There were fervor and temperament in his playing and an exquisite appreciation of the poetic sentiment of the music.

The Sun said:

Mr. Schelling did full justice to the fact that Chopin composed it with the thought of an early love in his mind.

The Tribune said:

Schelling gave a manly and musically performance.

Schelling's fresh triumph as a virtuoso calls to mind his prominence throughout Europe as a composer, where his works have been performed by all the leading symphonic organizations. His latest work, a "Suite Fantastic," for piano and orchestra, was played by him for the first time on October 10, with the celebrated Concertgebouw Orchestra of Amsterdam, under William Mengelberg. Dr. Münch has invited Schelling to present this work for the first time in America with the Boston Symphony Orchestra on January 24 and 25. New Yorkers will have a chance to hear the work at a New York Symphony concert in February.

## Antoinette Boccarusso, a New Operatic Star.

Antoinette Boccarusso, a young prima donna, now winning laurels in Italy, may be heard at the Metropolitan Opera House during the next season. Miss Boccarusso, who was born in New York in 1888, of Italian parentage, began her studies in Naples under the direction of Andrea Giuseppe Labandisi, and from the first gave unusual promise. She has more than fulfilled the predictions of those who heard her in the early years of her studies. Italian critics now pronounce Miss Boccarusso a genuine representative of the best Italian school of opera.

Miss Boccarusso made her debut at the Mercadante (Royal Opera), in Naples, in November of 1906, in the opera "Poliuto." She was received with marked approval by the discriminating audiences.

In the title role of Giordano's "Fedora," Miss Boccarusso startled audiences by the wonderful realism of her impersonation. Such skill in acting and finish in vocalization are altogether unexpected in a woman still in the flower of her first youth.

From all accounts this young prima donna is one of those whom the gods have favored, for she possesses the gift of physical beauty in addition to her marked musical talent and a beautiful voice.

This season Miss Boccarusso will appear at the Costanzi, the Royal Opera House in Rome, in four operas—"Fedora," "Otello," "Maestri Cantori" ("Die Meistersinger") and "Gloria"—under the direction of Leopoldo Mugnone, widely acclaimed in Italy as an opera conductor. Later, Miss Boccarusso may appear at La Scala, in Milan, as Maddalena in "Andrea Chenier."

Many of the leading Italians now in this country, who have heard Miss Boccarusso abroad will help to extend a hearty welcome to the artist when she returns to New York, the city of her birth. The following repertory will indicate that this young prima donna has been a faithful student: Aida, Tosca, Santuzza, Paolina, in "Poliuto"; Fedora, Elvira, in "Ernani"; Desdemona, in "Otello"; Valentine, in "The Huguenots"; Leonora, in "Il Trovatore"; Selika, in "L'Africaine"; Margherita, in "Mefistofele"; Amelia, in "The Masked Ball"; Stephana, in "Siberia"; Iris, Gioconda, Norma, Manon, in "Manon Lescaut"; Adriana, in "Adriana Lecouvreur"; Maddalena, in "Andrea Chenier"; Leonora, in "Forza del Destino"; Eva, in "Die Meistersinger"; Gloria, Zaza and Lucretia.

### Edward Johnson in Middle West.

Edward Johnson, the tenor, registered gratifying successes in visits to Columbus, Ohio, and St. Louis. Not only was he a popular success, but all the critics were united in his praise. Some notices read:

"A genuinely spectacular effect was created by Edward Johnson in his contribution to the program. He was heard first in the aria, for tenor, from 'La Boheme,' and this was followed by a high grade new ballad, 'I Love and the World Is Mine.' This had to be repeated, the telling high climax rousing the audience to great enthusiasm. Mr. Johnson combines temperamental intensity with a kind of wariness which saves him from too patent effects, and his work last night was an event of no common order."—St. Louis Globe-Democrat.

"Mr. Johnson has a remarkable tenor voice, clear and ringing, and was so well received that he had to respond to a double encore."—Columbus Sun.

"Edward Johnson scored the real triumph with a selection from Puccini's 'La Boheme.' He was in excellent voice, and his clear high notes completely filled the huge amphitheater. He gave 'I Love and the World Is Mine' as an encore, and was compelled to sing it twice. Mr. Johnson is one of the best liked tenors ever heard on the concert stage in St. Louis."—St. Louis Post Dispatch.

"Edward Johnson's rendition was of the tenor aria from 'La Boheme,' and his encore 'I Love and the World Is Mine.' This young tenor is right now on the border of a career that will land him among the most noted tenors of the day."—St. Louis Times.

"The honors of the evening, however, were, with one accord, given to Mr. Johnson, who got an ovation. Again and again he was recalled to the footlights, until he had sung two encores and made several dignified bows."—St. Louis Republic.

### Rosenthal, Cellist, Well Received in New York.

The New York critics were uniformly cordial in their judgment of Albert Rosenthal, the young cellist, who recently made his New York debut at Mendelssohn Hall. The following are typical:

"Mr. Rosenthal has good technic, wealth of tone and appreciation."—Evening World.

"Rosenthal's present equipment is far beyond that of most cellists now before the public. He draws a long bow, which enables him to phrase with full, sonorous tone and smooth effect, and his spiccato is nothing short of remarkable. These qualities, added to a beautiful singing legato, a left hand of almost unerring surety and an inherent musicianship, make of him an artist who at no distant period should be recognized in every country where true art is understood."—New York Mail.

"Great interest was aroused by the performance of Albert Rosenthal. It soon became apparent that this cellist not only had an exceptionally well developed technic, but a sense of musical expression that was unmistakable, despite its immaturity. Rosenthal evidently had received admirable schooling. The fingers of his left hand are speedy and accurate messengers of his will; his bowing is light, limber and unfailingly smooth. There were a few slips, a few unlucky flaws in pitch, but as a rule his



ANTOINETTE BOCCARUSSO.

intonation was remarkably true. He was heard in Boellmann's 'Variations Symphoniques,' Bach's familiar 'Air,' a rondo by Boccherini, Dvorák's 'Waldesruhe,' Davidoff's 'Am Springbrunnen,' Saint-Saëns' 'Le Cygne,' which he gave as an encore, and a 'Hungarian Rhapsody' by Popper. He was heard to best advantage in the music which called for technical display; that is not surprising, however, in one of his years. Rosenthal ought to have a bright future."—New York Press.

"Mr. Rosenthal has an excellent tone and a scholarly style. He played the old favorite, the 'Symphonic Variations' by Boellmann. He was also heard in other numbers by Bach, Boccherini and Dvorák. He is in all senses an agreeable artist."—Morning Telegraph.

### Music Teachers' Annual Meeting.

The annual meeting of the Music Teachers' National Association will be held at Columbia University, December 27, 28, 29 and 30. The outline of the program was published in a previous issue of THE MUSICAL COURIER.

### Sousa for Cincinnati.

Louis Ballenberg, of Cincinnati, will manage the Sousa concert there on February 5.

Sandra Droncker, the pianist, gave three successful recitals in Christiania.

### New York German Press Opinions on Karl Klein.

What the critics of the German papers of New York think of Karl Klein, the new violinist, is clearly set forth in the following excerpts, translated from the original reviews:

Karl Klein, in spite of his youth, nothing less than a phenomenal violin virtuoso, was the recipient of frenetic applause by the enthused audience.—New York Herald, November 6, 1907.

It is not often that American instrumentalists excel. While among singers that have made an international reputation we find many Americans, there are not many American-born pianists or violinists of great name. It is all the more pleasing that we can now speak of a new violin phenomenon, who soon may be numbered among the very best. Karl Klein, son of the well known composer, Bruno Oscar Klein, excited keen interest as a young boy in Leipzig under Hilf, in Brussels under Ysaye, in London under Wilhelm, until as a perfect artist he was able to create the greatest furor in the capitals of Europe with his playing. On Tuesday afternoon the young artist proved his exceptional powers technically as well as musically. We can give him this characteristic praise, that in spite of Klein's eminent virtuosity his musicianship always remains predominant.—New York Review, November 7, 1907.

A sensational success, the like of which no violinist since Kubelik has had here with his first debut, was gained by Karl Klein, and we think audience and critic will in this instance be of the same opinion, which was not the case on the occasion of Kubelik's first appearance. Klein possesses a stupendous technique; at the same time he shows a breadth of conception which almost seems incredible at his young age. No wonder that he took his hearers by storm; after the first movement of the Tchaikowsky concerto an applause rang through Carnegie Hall that lasted for several minutes. After the finale the audience would not leave until the artist appeared with his violin and played an encore, Bruno Oscar Klein's intermezzo, "Farewell to My Georgia Home."—New York Morgen Journal, November 7, 1907.

Mr. Klein's musical nature impresses one like a refreshing summer breeze. The young man is a New Yorker, and son of a highly esteemed composer; but he does not need this captatio benevolentiae to gain the warmest praise. A brilliant future stretches before him. He is of a thoroughly musical nature and is equipped with a magnificent technique. His intonation is remarkably pure and certain, his tone noble and penetrating. His left hand commands with ease all positions of the fingerboard, his bowing is elastic and elegant. In the Tchaikowsky concerto, which makes stupendous demands in regard to technique, he overcame with ease the difficult double stoppings, those audacious leaps, and the chain of trills in the highest position; the great cadence he played with virtuosity and manliness. The second movement, the "Mountain Lake in the Alps," was delightful in its romantic simplicity. In the finale he surprised the audience with his forceful octave-skips and his splendid harmonics. Warm and convincing applause was showered on the young artist, in which the critic can join unhesitatingly.—New York Staats Zeitung, November 7, 1907.

In last night's concert a young violinist assisted who is to be counted among the best artists on the "queen of instruments." Karl Klein not only possesses an immense technique, but also to a high degree that fine musical sentiment which stamps a performance as artistic. He played "Caprice," by Gounaud, and later, "Notturas" (op. 27, No. 2), by Chopin, "Menuet," by Beethoven, and "Zephir," by Hubay, with great virtuosity and warm temperament.—New York Morgen Journal, December 16, 1907.

(Second Arion Concert.)

Mr. Lorenz was very fortunate in the selection of his artists. Gigantic applause was won by the violinist, Karl Klein, a very young virtuoso, who not only has a stupendous technique, but plays with the greatest feeling.—New York Herald, December 16, 1907.

Of the two soloists the young violinist, Karl Klein, deserves first mention. As son of Bruno Oscar Klein, the highly gifted composer and for many years resident of this city, we feel more closely drawn to this young man than to the majority of his colleagues who come to America but to reap a golden harvest. However, this excusable sympathy is unnecessary in estimating an artist like Karl Klein, who surely will make his way to the lonely height of true artistic greatness.—New York Staats-Zeitung, December 16, 1907.

## THE MUSICIAN

For Teachers, Students and Lovers of Music

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Leonard Liebling

A Review of Music During 1907.

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## ADAMO DIDUR, A GREAT BASSO.

AT THE MANHATTAN OPERA HOUSE.

Adamo Didur, a young and gifted basso at the Manhattan Opera House, is one of the successes of the present season in New York. Mr. Didur was born in Galicia (Austrian Poland) December 24, 1874, hence is only thirty-three years old. After completing his course of studies at the University of Lemberg, Mr. Didur entered the Conservatory of Music in Vienna, where he remained for several years. From Vienna the young student went to Milan to continue his vocal studies with Emerich, the eminent master who also taught Sammarco and Dalmore.

Didur made his operatic debut (in Turin) in "La forza del Destino," and achieved an instantaneous success. He subsequently won triumphs in Alexandria and Cairo, Egypt; in Padua, Trieste, Palermo, Rio de Janeiro, Buenos Ayres (for five seasons), at La Scala in Milan (five seasons), the Imperial in Warsaw (four seasons), in Vienna, Dresden, and at Covent Garden, London, with Melba.

The repertory of this artist includes roles in "Robert the Devil," "The Huguenots," "Elena," "Barber of Seville," "Faust" (Gounod), "Damnation of Faust" (Berlioz), "Oro de Reno," "Die Walküre," "Marriage of Figaro," "Mefistofele" (Boito), "Don Giovanni," "La forza del Destino," and "La Gioconda."

Mr. Didur sings his extensive repertory in German, French, Polish and Italian. Some extracts from criticisms in the New York papers refer as follows to Adamo Didur's impersonation of Mefistofele, in Gounod's "Faust."

While the performance last night might be ranked as a competent, all-round performance anywhere and at any price, and was marked by several first appearances in various roles, M. Zenatello as Faust, Mme. Zeppilli as Marguerite, M. Crabbe as Valentin, and M. Didur as Mefistofele, being seen for the first time in their respective parts, the interest of the representation for me centered in the really admirable performance of M. Didur.

After seeing his impersonation last night I can only wonder that an artist of his rank consented to make a debut in such a secondary part as he took in "Giaconda." His reading of the role was picturesque and convincing from a quite unconventional standpoint. He was a mundane Satan a laughing, scoffing man of the world, wicked with the wickedness of the world, come to earth as man and leaving hell and the supernatural behind. In action forcible and suggestive, in voice sonorous and emphatic—I have seldom heard "The Golden Calf" better sung—M. Didur pleased me mightily and can certainly make up a trio of notable impersonations of the role seen this season.—Reginald de Koven in the New York World.

Adamo Didur was the Mefistofele. Maurice Renaud recently gave a striking picture of his Satanic majesty; Chaliapine is physical and horrid when he plays the part; Plançon is a boulevardier; Edouard de Reszke was gay. Mr. Didur is none of these things, and yet all of them. With his costume in the third act, a long black robe which he waved over his head, he achieved weird effects. At times he looked like a gigantic bird. Frequently he lapsed into the conventions, and frequently he attempted innovations. His voice was heard to much better advantage than it has been in "La Gioconda."—New York Times.

Mr. Didur, as Mephistopheles, was given a greater opportunity than he has had heretofore. He displayed considerable skill as an actor and his voice was free of unsteadiness. His song of the "Golden Calf" was heartily applauded by the large audience.—New York Herald.

Didur's voice is a ringing bass-baritone. This organ is essentially masculine and beautiful, and the possession of ideal histrionic talents, and a stately, well-formed figure, are the three gifts of God that make Didur an artist of the first rank.—Staats-Zeitung.

The Mefistofele of Mr. Didur was picturesque and effective, and pleased the audience greatly. His conception of Mephisto seems to be that of a Greek satyr, and it was extremely operatic.—New York Evening Post.

The basso, Didur, who sang Mephistopheles, had improved since Thanksgiving. His voice was steadier in the "Golden Calf" song than on Thursday evening, and his byplay had gained sureness.—New York American.

New York opera lovers were introduced to a new and really great Mephistophèles last night, and this is saying a great deal with Edouard de Reszke and Plançon still in the public mind. The new Mephisto was M. Didur and he was revealed at the Manhattan Opera House, the occasion being the first production of Gounod's "Faust" this season at either house.—New York Evening World.

Mr. Didur, as Mephistopheles, was given a greater opportunity than he has had heretofore. He displayed considerable skill as an actor and his voice was free of unsteadiness.—New York Evening Journal.

There was much interest in Didur's Mephistopheles, different interpretations of this character having been presented twice already this season. He coped splendidly with the part and was weird enough to suit the most fantastic taste.—New York Evening Mail.

### Carl in Lakewood.

William C. Carl is spending the holiday vacation at the Laurel House, Lakewood, as has been his custom for several years. Mr. Carl will return for the winter term of the Guilaint Organ School, which begins Tuesday, January 7.



ADAMO DIDUR.

The above photograph was taken by the Mishkin Studio, of New York City, and is copyrighted.

A large enrollment is already assured and pupils are arriving from various parts of the country.

Mr. Duffield will give the concluding lectures of his interesting course on "Hymnology" and a series of students' recitals will be given in January. Mr. Carl will play a large number of concerts in the early part of the new year, and bookings are now being made for several important recitals.

### Jeanette Fernandez Assists the Euterpe Club.

Jeanette Fernandez assisted the Euterpe Club at the recent concert in the East Room of the Waldorf-Astoria. The soprano sang songs by Sherer, Eckert and Liza Lehmann, and charmed all by her melodious voice and gracious personality. After the New Year, Miss Fernandez will fill some engagements in New England.

### Musical Wedding in Poughkeepsie.

Ethel Schubert, the choir leader of the Methodist Church in Poughkeepsie, N. Y., and the organist, Frank Smith, were united in marriage Sunday, December 22. Mr. and Mrs. Smith will make a tour before they resume their musical duties in the attractive Empire State town.

### MANHATTAN OPERA DOINGS.

On Wednesday evening the double bill was repeated, "La Navarraise," with Gerville-Reache, Dalmore, etc., and "Pagliacci," with Sammarco, Bassi, Zeppilli, Crabbe. In place of the postponed "Louise" (due to Mary Garden's cold), "Rigoletto" was the Friday bill, with Sammarco in the title role, Bassi as the Duke, Zeppilli as Gilda, Arimondi as Sparafucile, Gilibert as Monterone, etc.

On Saturday afternoon "Faust" was the bill and had many interesting features. It served as an introduction of a new soprano, Madame Agostinelli, as Marguerite, who achieved considerable success. Although handicapped by the strain of a first appearance, the young singer displayed the fact that she was thoroughly certain of her role. Madame Agostinelli has an attractive personality and a lyric soprano of agreeable quality. It is said that she is a resident of New York, which did not appear a disadvantage. The dominating feature of the performance was the remarkable portrayal of the character of Mephistopheles by Didur. Here is an artist of the first water. Didur has a magnificent bass voice, which is scientifically cultivated. Throughout the opera he was always fixedly in tune, a feature rarely met with in bass voices. His conception of the role differs from most Mephistos seen here, which however, does not prove that it is wrong; rather that it may be right. It has the refreshing character of being unconventional and carefully wrought throughout. Whatever differences of opinion it may evoke, his Mephisto is fascinating, nay, it is indeed a great piece of acting combined with accurate tone production. Crabbe as Valentin scored a fine success. He is an acceptable artist. A disappointment was Bassi as Faust. The part is not suited to his style, but that is, however, no excuse for an artist of his repute to sing off the key so incessantly. Singing a shade flat alone or in concerted numbers will not be tolerated here, even if it goes in good old Italy. Mr. Bassi offended, too, in that respect on the previous evening as the gay duke yclept "Il Duca," in Verdi's "Rigoletto." The ensemble of "Faust" was excellent. Mr. Hammerstein can well afford to put it on the boards a number of times.

On Saturday evening, "Les Contes d'Hoffmann," held the boards, with the familiar cast, including Zeppilli, Morichini, Borello, Dalmore, Renaud, and Gilibert. Berlioz's "Damnation of Faust" was the attraction on Monday evening, with Jomelli, Renaud, Dalmore and Crabbe.

### Wüllner Coming.

Dr. Ludwig Wüllner, the distinguished German lieder singer, and his accompanist, Coenraad von Boos, who is as famous in that capacity as any soloist, are coming to America next season under the management of Vert and Hanson.

### Francis Rogers' Recital in Chicago.

Francis Rogers is to give a recital in Chicago on the evening of Thursday, January 9, at Music Hall. Mr. Rogers is steadily adding to his following throughout the country, and there are few recital artists who stand higher in public favor. He has a number of important oratorio bookings in addition to his recital tour.

### Inez Barbour in Cleveland.

Wilson G. Smith, of the Cleveland Press, in a review on a performance of "The Messiah," in Cleveland, wrote as follows about the soprano soloist, Inez Barbour:

Inez Barbour, soprano, was heard for the first time and won an unequivocal success. Her voice is of the purest quality, which she uses with fine artistic discrimination. Her mezzo voce work was beautifully done, and the clarity of her coloratura was without a blemish. The Harmonies have imported no more pleasing artist than she proved to be.

### Stars Give Private Musicals.

Fritz Kreisler was the principal attraction at a private musicale last Saturday evening in this city, the other artists being Madame Trentini and Signor Zenatello, of the Manhattan Opera Company, and Herbert Witherspoon. Sunday morning Mr. Kreisler, accompanied by Mrs. Kreisler, left for Lakewood, where he will spend the holidays before undertaking his Western tour extending to the Pacific Coast.



CHICAGO, Ill., December 21, 1907.

The eleventh program of the Theodore Thomas Orchestra on December 20 and 21, contained the concerto overture, "Froissart," op. 19, by Elgar; "Pastorale," from Bach's "Christmas Oratorio"; concertstück for harp and orchestra, by Wilm, which number enlisted the services of Enrico Tramonti, first harpist of the orchestra, who was the soloist of the day. The second part opened with "Triptyque Symphonique," by Block, followed by "Four Character" pieces by Arthur Foote, and closing with "Les Preludes," by Liszt.

■ ■ ■

Olga Samaroff will be the soloist for the twelfth program which follows: Overture, "Solennelle," op. 73, Glazounow; bacchanale from "Samson and Delilah," Saint-Saëns; Salome's dance, from "Salome," Strauss; bacchanale, from "Tannhäuser," Wagner; "Mephisto Waltz," Liszt. Madame Samaroff will be heard in the Tschaikowski concerto in B flat minor.

■ ■ ■

Ernestine Schumann-Heink will give a return song recital Sunday afternoon, January 12, at Orchestra Hall, under the direction of F. Wight Neumann. At her last recital in Chicago early in the fall, not only was Orchestra Hall filled to its seating capacity, but every available place on the stage was occupied, and well nigh a thousand people were turned away. Seats can now be secured at the box office.

■ ■ ■

Mr. Neumann also announces Fritz Kreisler in recital Wednesday evening, January 8, at Music Hall; Francis Rogers, baritone, in a song recital Thursday evening, January 9, at Music Hall, and the New York Symphony Orchestra, with Rudolph Ganz as soloist, at Orchestra Hall, Sunday afternoon, January 5.

■ ■ ■

One of the most artistic and enjoyable concerts of the season was given at Orchestra Hall on December 15, by Kubelik and Mark Hambourg. The ensemble playing of

these two artists bore that indefinable stamp of distinction always so characteristic of innate musicianship. In the "Kreutzer Sonata" (Beethoven), and in the Grieg C minor sonata, the equalized balance of tonal quality, the infusion of the individualized temperament, and the general exquisite workmanship made of these two numbers interpretations long to be remembered. Mr. Hambourg was heard in a group of solo numbers, and Mr. Kubelik gave two solo numbers, accompanied by Ludwig Schwab.

The Grieg memorial concert, given at Music Hall on December 17, by Ernesto Consolo, Hugo Heermann, Bruno Steinzel, and Hans Schroeder, was an offering of one of the most attractive programs of the season. Composed entirely of the compositions of Grieg, it was interpreted in a manner befitting the artists presenting it. Following were the numbers given:

Piano and Violin—Sonata in C minor.....	Mr. Consolo and Mr. Heermann.
Piano—Ballade in G minor.....	
Wedding Day .....	Mr. Consolo.
Vocal—	
Ein Schwan .....	
Hoffnung .....	
An einem Bachen.....	
Zwei brune augen.....	
Die Poesie .....	Mr. Schroeder.
Piano and Cello—Sonata in A minor.....	Mr. Consolo and Mr. Steinzel.

Glenn Dillard Gunn has arranged a very attractive program for his recital at Music Hall on December 29.

■ ■ ■

A new English Grand Opera Company, composed of the following singers, under the direction of Frank Darling, musical director, will open at the International Theater on January 11, in a repertory of grand opera in English: Joseph Sheehan, tenor; W. W. Hinshaw, basso; Austin H. Gillami, baritone; Thomas A. Conkey, bass; Arthur Vogelsang, tenor; Adelaide Norwood, soprano; Gertrude Vaughn, soprano; Catherine Inganoff, contralto; Helen Ford, soprano; Edgert Hobart, tenor; William Schuster, bass.

■ ■ ■

Holmes Cowper gave a song recital at the University of Wisconsin, Madison, Wis., on December 12.

■ ■ ■

Walter Spry, who has met with great success on his various concert trips this season will give a recital at the Granberry Piano School, at Carnegie Hall, New York, on December 28; on December 30, in connection with Ludwig Marum, violinist, a joint recital at Columbia University, under the auspices of the New York M. T. N. A. annual meeting; and on January 2, a recital at Huntington Hall, Boston, for the Faletti Pianoforte School.

■ ■ ■

Leon Rennay was the soloist at the Tableaux Vivants,

French night, on December 12; on December 11, Charles W. Clark was the soloist.

■ ■ ■

Among the younger singers of taste, experience and possessing a baritone voice of sympathetic quality, well trained and under excellent command, must be mentioned Lawrence Rea, who gave a recital at Music Hall on December 15. In a varied program of eighteen numbers, containing many German lieder and several French songs and ending with a group in English, Mr. Rea was equally effective in depicting the mood, character and charm of each individual song. Having lived abroad several years in France and Germany, Mr. Rea was thoroughly at home in his enunciation of these foreign tongues, and in all of the most artistic song recitals of the year was listened to. Mrs. Edwin N. Lapham was very artistic in the role of accompanist.

■ ■ ■

Jeanette Durno-Collins and Mrs. Willard S. Bracken, of the Cosmopolitan School of Music, presented four talented pupils in recital at Cable Hall on November 30. Mrs. Collins, who has had very great success in her teaching, introduced Francis Ross in the Bach "Italian Concerto" and Mary Cameron in "The Lark," by Glinka-Balakirev; "Arabesque" and "Toccata," by Leschetizky. Mrs. Bracken, acknowledged as one of the best teachers of voice in Chicago, introduced Mrs. Sullivan, contralto, and A. H. Engstrom, tenor. Although scheduled as a pupils' recital, the program was one of more than meritorious pupils' work.

■ ■ ■

The Metropolitan Conservatory of Music, at Kimball Hall on December 18, again demonstrated the ability and efficient training of its various pupils in a concert of miscellaneous violin and piano numbers. It would be difficult to select any one pupil for special mention, as the general high criteria for which the directors stand were very observable in all the numbers offered by the following named pupils giving the program: In violin, Andrew Ratzer, Irene Stolofsky, Fronie Collins, Samuel Rasmussen and Ross H. Caldwell; in piano, John Czerny, Edna Ward, Harriet Nelson and Edna Bremer.

■ ■ ■

In addition to the list of engagements for Marion Green, recently published, Mr. Green gave a recital at St. Marys, Notre Dame, Ind., also he appeared with the Marion Green concert company at St. Clara's, Sinsinawa, Wis. Mr. Green will give a recital for the Burlington, Iowa, Musical Club, December 30.

■ ■ ■

Pupils of the Sherwood Music School were heard in recital at Assembly Room, Fine Arts Building, on December 18, in a program of much interest. Those giving the program were Helen Hamal, Arthur Fram, Wanda Brindley, Lillian Martin, Marie Pearce, Edith Burns, Edna Whitmore, Bernice Craig, Mable Strauss, Isabelle White, Aleta

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Werner, Mrs. C. M. Schoonover, Harriette Dorn, Ethel Ping, Laura McWhorter, Louise Kamp and Irene Peterson.

Mary Wood Chase introduced Marie Pierik, one of her piano pupils, in a recital at the Chicago Beach Hotel on December 18. Miss Pierik played the Beethoven op. 31, No. 3, sonata; a group by Chopin, and a miscellaneous group ending with a concert etude by MacDowell. The assisting artists were Jennie Maxwell, soprano, and Grant Kimball, tenor.

Prudence Neff, a very talented young pianist, gave a recital at Auditorium Recital Hall on December 19. Miss Neff opened her program with the Brahms G minor rhapsodic, which was followed by "Rondo Capriccioso," in G major, by Beethoven. Then came three numbers by Chopin, ballade in G minor and two études, followed by a miscellaneous group consisting of "Dance of the Dwarfs" and "Secret" by Grieg; the Rubinstein barcarolle in A minor, and the legend "St. Francis Walking on the Waves," by Liszt. The possessor of a very facile finger technic, also having good resonant chord command, Miss Neff is well equipped technically. From the musical point of view she is also more than satisfactory and reflects the splendid musicianship of her teacher, Glenn Dillard Gunn, with whom she has studied several years. Miss Neff has been filling several Western concert engagements and gives promise of a very bright future.

The Irish Choral Society, Thomas Drill, conductor, gave an excellent concert at Orchestra Hall on December 17, assisted by Sibyl Sammis, soprano; Jennie F. W. Johnson, contralto; Frederick W. Carberry, tenor; Grant Hadley, baritone; Clarence Dickinson, organist, and Mary Tracy, accompanist. The society was heard in part songs; in an interesting setting of Longfellow's "The Silent Land" by Harold R. White, a young Irish composer of Dublin; in an Irish song cycle entitled "A Bunch of Shamrocks," consisting of quartet and solo numbers; and closing with "Nationality," the poem by Thomas Davis, and the music by Eustasio Rosales, a young South American musician who is at present living in Chicago. The society gave evidence of the good training received under the efficient leadership of its director, and the singing was greatly enjoyed by the audience. Miss Sammis' fine voice was heard to good effect in the solo numbers from the song cycle and in three songs, "The Clarion Call," by Esposito; "The Pretty Girl Milking Her Cow," by Page, and "O Come With Me in the Summer Night," by Van der Stucken. Miss Johnson also sang two numbers by Purcell, "The Lament of the Irish Maiden" and "Let Erin Remember." Mr. Carberry, whose splendid tenor voice is heard all too

seldom in Chicago, sang his two solo numbers of the cycle with much taste and appreciation of their spirit. Mr. Hadley, who possesses a baritone voice of exceptional smoothness and resonance, was greatly enjoyed in his two solo numbers. Seldom is heard a quartet where the four voices blend so well and unite in such excellent ensemble work. The officers of the society are Richard W. Wolfe, president; John A. McGarry, vice president; Thomas Taylor Drill, musical director; Francis E. Croarkin, treasurer; W. A. Dalton, secretary, and B. M. O'Neil, manager. The active membership is composed of the following:

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Barry, Besie  
Bryar, Mrs. J. B.  
Carroll, Reta  
Cox, Helen  
Doyle, Florence  
Duffin, May  
Dumphry, M.  
Fanning, Mary  
Flynn, Anastasia  
Foulds, Mrs. G. C.  
Gallagher, Catherine  
Hurley, Martha  
Hennehan, B.  
Hirsh, Fanchon  
James, May R.  
Jenning, Josephine

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Kane, Elizabeth  
Kenny, Elizabeth  
Lief, Mrs. Chas. F.  
Larney, Katherine  
Mullaney, B.  
McKillop, Mary  
McShane, Marion  
McShea, Marion  
Norton, Jennie  
O'Neill, Lucy V.  
O'Neill, Mary  
Ruane, Mary A.  
Ryan, Blanche  
Ryan, Ella  
Thoendell, Emma  
Wamer, Mrs. John C.  
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Gorman, Teresa  
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Haas, Mary  
Kane, Nellie  
McCann, Laurie  
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Fredrickson, F. O.  
Gavin, F. A.  
Hennessey, Geo. C.  
Larkin, Wm. J.  
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Meath, J. A.  
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## BASSOS.

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Cooney, J. J.  
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Lief, Chas. F.  
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"Every Valley Shall be Exalted." Mr. Walker is the possessor of a fine, flexible, tenor voice, of resonant and sympathetic quality, and his excellent musicianship is always apparent in all his work. Another number of more than usual interest was the bass solo, "Nazareth," by Gounod, sung by Mr. Holmquist, who is one of the few possessors of a real bass voice, which he knows how to use, and which combined with his artistic taste and musical knowledge make him always a most desired acquisition to a musical program. Two duet numbers from "The Messiah," "He Shall Feed His Flock" and "Come Unto Me," rendered by Miss Henney and Miss de Sellem, were also very artistically sung. The regular choir was assisted by Julia Lewis, soprano, and Rudolph Engberg, baritone, and the following members of the Theodore Thomas Orchestra: George Dasch, violinist; Herman Felber, cellist, and Walfried Singer, harpist.

William Sherwood recently completed a very successful Southern trip, receiving as always the praise and plaudits of press and public. The following notice is from the Commercial Appeal, Memphis, Tenn., November 12, 1907:

William H. Sherwood, the pianist and composer, delighted an audience of musicians and patrons of music last evening in his concert, given at the Woman's Building, under the auspices of the Amateur Musical Club. Mr. Sherwood has been before the public so long that criticism of his playing is scarcely necessary, and anything that one might say in praise of his method must seem trite. He is a musician of broad intelligence and masterly technic, and his program, consisting of a wide selection of compositions of the most varied character, was well fitted to bring out his mastery of the piano. Opening with the grand Bach prelude and fugue in F minor, his numbers included selections from the piano compositions of Schumann, Liszt, Mozart, Chopin, Rubinstein, and Grieg, with lighter numbers interspersed, among which was one of his own

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compositions, an "Allegro Patetico," and two MacDowell numbers. In introducing the funeral march from Dræske's sonata, Mr. Sherwood explained something of the life of the composer at the time the sixth sonata was written, and into which he poured all the sadness of his soul. It would be a difficult task to pick out any particular number for special praise from among a program of such perfect excellence, but possibly the audience appreciated the "Bourree Fantastique," by Chabrier, and Mr. Sherwood's arrangement of the Chopin-Liszt number, "The Maiden's Wish," more than some of the others.

EVELYN KAESMANN.

**Recital by Virgil Gordon Pupil.**

Rose Feldman, a young pupil of Virgil Gordon, played at the school of that master, 15 East Thirty-first street, Tuesday evening of last week before an audience that fully appreciated her fine talents. Some excellent recitals have taken place at Mr. Gordon's piano school, but none have surpassed that given by Miss Feldman. Her difficult program was as follows: Prelude, Bach; presto, from sonata, op. 10, No. 3, Beethoven; "March Grotesque," Sinding; "The Brook," MacDowell; "Czardas," MacDowell; prelude, No. 22, Chopin; "Air de Ballet," Chaminade; intermezzo, Brahms; "Spinning Wheel," Von Wilm; waltz in A flat, Chopin; "Waltz Caprice," Karganoff; "Ghosts," Schytte; "Evening Star" from "Tannhäuser," Wagner-Liszt; rhapsody, No. 13, Liszt.

**Rider-Kelsey Has Triumph in Pittsburgh.**

Henry Wolfsohn, the manager of Corinne Rider-Kelsey, the soprano, received the following telegram from Pittsburgh Saturday of last week, telling of the triumph of his star in that city with the Pittsburgh Orchestra:

PITTSBURGH, Pa., December 21, 1907.

Henry Wolfsohn, New York:  
Mrs. Kelsey made great hit last night, before large house. Critics give highest praise in this morning's papers.

W. T. MOSSMAN.

Mr. Mossman is the manager of the Pittsburgh Orchestra. Mrs. Kelsey made a flying trip to Pittsburgh to sing in the place of Alois Burgstaller.

**Art Appreciation.**

The young man with the uncut hair and hungry look submitted a symphonic poem for the publisher's consideration. The latter told him to return in a week for an answer.

"Well," asked the music merchant when the young man presented himself after seven days, "how does \$500 strike you?"

"Well—er—really," stammered the composer, "that is more than I—er—"

"Well, that's the best I can do," interrupted the busy publisher. "I couldn't think of publishing a work like that for less."

A new "Symphonic Adagio" by August Scharrer is to be produced this winter at Lübeck, Hanau and Bremen.

**Musical News of Brooklyn.**

For musicians, nothing new can be said of "The Messiah," Handel's oratorio, which holds the roll of honor as a work of universal popularity. The annual performance by the Brooklyn Oratorio Society took place at the Baptist Temple Friday night of last week, under the auspices of the Brooklyn Institute of Arts and Sciences. Walter Henry Hall, conducted. The soloists, Marie Stoddart, Eve Mylott, Daniel Beddoe and Herbert Witherspoon, united with the fine chorus and orchestra in an inspiring presentation.

Lesette Frédéric has been engaged as teacher of the violin department of the Brooklyn College of Music, of which Arthur Claassen and Leopold Winkler are the directors. Miss Frédéric, who has recently arrived in this country, was a pupil of the late Joseph Joachim.

The Adelphi Philharmonic, which made a good beginning earlier in the season, gave a concert at Adelphi College Hall Wednesday evening of last week. Eleanor Hooper Coryell, conducted. August Walther, pianist and composer, assisted in the following program: Concert in D minor, Handel; sonata, op. 27, "Moonlight," Beethoven; gavotte, from "Iphigenia in Aulis," Gluck; tarantelle, "Venezia e Napoli," Liszt; "Woodland" suite, Walther. Mr. Walther's suite was played for the first time. The hand of the accomplished Mrs. Coryell is shown in the varied and beautiful programs, arranged for the concerts by this orchestra. What a pity some of the conductors of Teutonic origin do not take more pains to please the patrons of their concerts. The next concert in this series will occur Wednesday evening, January 29.

Francis Rogers, baritone; Albert Rosenthal, cellist, and Cecilia Winter, contralto, will participate in the holiday concert which the Brooklyn Institute has announced for Monday evening, December 30, at Association Hall.

At his recital in Brooklyn, Monday evening, December 16, Paderewski played his own "Variations and Fugue," op. 23; the Liszt sonata, in B minor; the charming "Chant d'Amour," by his gifted pupil, Stojowski, and familiar Chopin and Liszt numbers. As encores, Paderewski added a Chopin study, a Mendelssohn "Song Without Words," and "The Spinning Song" from "The Flying Dutchman," transcribed by Liszt.

**What Did He Mean?**

"I really don't believe that you particularly wanted to hear me sing," said a young lady, coyly. "I did, indeed," her admirer protested. "I had never heard you before."—Pick-me-up.

Louis von Bignio, formerly a well known Vienna singer, died there not long ago at the age of seventy-three.

**OBITUARY.****Charles M. Skinner.**

Charles M. Skinner, for many years music and dramatic critic of the Brooklyn Eagle, and a special and editorial writer for that paper, died Friday, December 20, at Proctorsville, Vt. Mr. Skinner was a prolific writer who deserved the name of author, for he wrote many books, all showing that he was versed upon a wide range of topics. Mr. Skinner was fifty-five years old. He had been ill for some months and his death, it is reported, followed an operation for cancer. Mr. Skinner was a brother of Otis Skinner, the actor. He was the son of a Universalist minister. Both brothers began their careers after leaving their old home in Connecticut. Charles M. Skinner has been a resident of Brooklyn for over a quarter of a century. He is survived by a widow and two sons, one, the Rev. Clarence Skinner, who is pastor of the Universalist church at Mount Vernon, N. Y. Some years ago Charles M. Skinner wrote the reviews of music in Brooklyn for THE MUSICAL COURIER.

**Bertha Gadski.**

Friday, December 20, Madame Gadski received a cablegram from Berlin, notifying her of the death of her mother, Madame Bertha Gadski. This announcement prostrated the prima donna and for several days she was confined to her apartments at the Hotel St. Regis. Madame Gadski was advertised to sing the role of Senta in the performance of "The Flying Dutchman" at the Metropolitan Opera House Saturday evening, but Bella Alten substituted for her grief stricken colleague.

**Grienaer-Pyle Concert January 9.**

Karl Grienaer, cellist, and Wynn Pyle, pianist, will unite in the following program at their concert in Mendelssohn Hall, Thursday evening, January 9:

Prelude, D minor.....	Chopin
Sonata in C, three movements, op. 93.....	Rheinberger
Prelude.....	Herr and Mme. Grienaer.
Elfenlantz.....	Bruch
In Paradiso.....	Dubois-Grienaer
Sarabande e Tambourin.....	Leclair
	Karl Grienaer.
Thème et Variations.....	Paderewsky
Les Vagues.....	Moszkowski
Etude.....	Schleske
	Wynn Pyle.
Requiem (three cellos and piano).....	Popper
Karl Grienaer, Mme. Grienaer, George Schmidt, Gaston Borch.	Nicole's "Gloria" symphony was played at Amsterdam under the direction of the composer.

Nicole's "Gloria" symphony was played at Amsterdam under the direction of the composer.

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HOTEL NOTTINGHAM,  
BOSTON, Mass., December 21, 1907.

Boston is opera mad, and Henry Russell's San Carlo Opera Company is responsible for this state of things. The extension from a fortnight to a three weeks engagement (and that third week during the holidays, too), shows that Boston is in earnest in its demand for permanent opera, and that Henry Russell is the man who, to all appearances, can suit Boston in every way as the director of the opera house which will surely be built. To THE MUSICAL COURIER representative Mr. Russell said, "It is a bonafide thing, this opera house, and a standing opera, for Boston shows conclusively that it wants opera." At every performance the audiences have been extremely large and representative, even available space being so filled with standees that promenading has been impossible. Evidently Boston loves opera, and Henry Russell has found the way to supply the demand with fair prices, all the best seats in the pit being only \$2.50, while a couple of hundred sell at "popular prices." The company is evenly balanced, and this is one reason why the engagement is so successful. There is a "snap" and "go" even in the chorus work such as Boston has not witnessed in years. The past week's bill has been extremely popular. Madame Noria, Alice Nielsen, Constantino and Victor Maurel have captivated the audiences with their great work in both singing and action. Maurel still stands alone as Mephisto and Rigoletto. He enthralls his audience with his impersonations. Monday night "Carmen" was given, followed by another brilliant production of "Aida" on Tuesday evening with Noria and Constantino as brilliantly successful as

ever. "Carmen," "Faust," "Rigoletto," "Cavalleria Rusticana," "Aida" and "Lucia" followed in order the remainder of the week. Thursday evening was a red letter evening. A distinguished audience, many from New York, Washington and New England cities being present, listened to Alice Nielsen's, Victor Maurel's and Constantino's fine work in "Rigoletto." There was not a hitch and every detail was a success. Conti, the conductor, displayed his great power to lead his performers to superb climaxes and delicacy of shading. Miss Nielsen made a memorable Gilda. Her voice is fresher and purer than ever. Next week's operas are "Barber," "Traviata," "Carmen," "Aida," "Don Giovanni," "Faust" and "Lucia," and, according to the latest accounts, almost all seats are engaged long in advance. Mr. Russell hopes to open the new Boston opera house in about eighteen months, and preparations are now under way. A large guaranty fund protects the project and the outlook is indeed propitious in every way, both for Henry Russell and Boston.

R R R

The performance of César Franck's "Beautitudes," by the Cecilia Society on Tuesday night, at Symphony Hall, was inclined to be received by the large audience as a thankless one on the part of all of the performers. Much had been expected, and there were singers of ability assisting. These were Gertrude Holt, soprano; Gertrude May Stein-Bailey, mezzo soprano; Edward Johnson, tenor; James H. Rattigan, tenor; Earl Cartwright, baritone; Ralph Osborne, baritone; Willard Flint, bass; L. B. Merrill, bass. The "Beautitudes" had been performed at the Worcester Festival under G. W. Chadwick's baton, and with distinguished success, hence many musicians attended the Cecilia concert with a healthful appetite for an evening's treat. There were many dramatic moments which showed Mr. Goodrich in a superb light as a magnetic and powerful conductor, but there were many dull periods in which the music seemed uninspiring and aimless. The chorus, however, displayed a close sympathy with the new conductor, and the singers responded generously enough where they felt the impulse. The composition betrays Franck as a dignified and "pious" writer, but with little genuine dramatic instinct. The soloists did some able work. Ralph Osborne showed an extremely fine appreciation of Satan's part, while Mr. Johnson and Mr. Flint were strongly effective. Earl Cartwright is always a delight to hear, and in his role of Christ was excellent.

R R R

Lucia Gale Barber's talk and demonstrations on "Rhythm," before the Copley Society last week, drew a large audience of artists and their friends, and the program, in its artistic conception, was beautifully carried out by this priestess of art and her coterie of pupils. Mrs. Barber showed in her admirable lecture on "Rhythm," its tone and direct relation to art, and at intervals, illustrated by means of music, certain old Greek sculptors in "The Apollo of the Muses," "The Victory of Samothrace," and the noted "Mercury," in which she portrayed the biological evolution of feeling, showing, too, that music was the background of all the arts. In her golden colored draperies over an embroidered robe, Mrs. Barber convinced all present of her work as being a means to body culture in the highest sense, and the close relation of thought, feeling and action. A musical program consisting of Rubinstein's melody in F, in which she showed that this particular music suggested weaving of flower garlands

and the beauty in nature; Rachmaninoff's prelude in C minor, wherein seems the cry, yet hope, of the Russian people; and Nevin's exquisite "Gondolier," and closed with a prayer written by the late Mrs. Augusta J. Gardiner, of Boston. This was given by Mrs. Barber and her pupils, the oppositions of movement calling for the beautiful rhythms of the body. This delighted the audience, and encores were in demand, Mrs. Barber giving several exquisite bits in which she displayed a unity of movement and feeling truly remarkable.

R R R

A. E. Prescott tells, with just pride, of a triumph won by one of his young nineteen year old pupils, Rose Fish, by name, who has recently been chosen, out of a long list of candidates, for filling the soprano position in the Quartet of the Unitarian Church, in Lowell, Mass., and one of the very best positions in that city. It was THE MUSICAL COURIER representative's good fortune to hear Miss Fish in an impromptu studio recital last year, when she displayed a voice of rare charm, and an ability to comprehend her text to a degree quite unusual in one of such youth. Her teacher has been only Mr. Prescott, who devotes himself to the selection of her repertory, and predicts for her a bright future.

R R R

Laura Hawkins, assisted by Carl Wendling, violinist, played this program at Steinert Hall on Wednesday evening: Sonata for piano and violin, op. 59, d'Indy; grand caprice, for piano, Franck; sonata, for piano and violin, Grieg. Miss Hawkins is remembered here for interesting programs annually played by her. Her playing is clean-cut, direct—often brilliant—but never of the haunting type which impels moods and dreams. Her assistant, Mr. Wendling, played with marked fluency and warmth of tone, showing that delightful abandon which appeals to the listener. The arrangement of the numbers showed in itself an art, and Miss Hawkins' second program of the series is pleasantly anticipated.

R R R

What turned out to be Herbert Witherspoon's recital, on account of Miss Swift's illness, was much enjoyed by those present, for Mr. Witherspoon's reputation preceded his arrival. His songs included Bach's "Gute Nacht," Beethoven's "In Questa Tomba," Schubert's "Frühlingstraum" and "Gruppe aus dem Tartarus," Schumann's "Wer machte Dich" and "Der Knabe mit dem Wunderhorn," Strauss' "Im Spaetboot," Davidoff's "Russian Melody," Koechlin's "Si Tu le Veux," Perne's "Les Trois Chansons" and "Trois Petits Chats Blancs," Bizet's "Le Gascon," songs by Chad-



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wick, Sidney Homer, H. Lane Wilson, and a group of old melodies. A good sized audience greeted Mr. Wither-spoon and enjoyed his admirably rendered songs. He made a few remarks concerning the Bach song, and read a translation of Strauss, then gave himself up to an excellent reading of the program, showing a deep intensity in "The Pauper's Drive." There were several encores.

The following program was played at the ninth pair of symphony concerts by the Boston Symphony Orchestra: Overture to the opera "The Forced Marriage," Humperdinck; concerto in B minor, for violin, D'Ambrusio; "Goldonian Intermezzo," Bossi; symphony in D major (K. 504), Mozart. The artist assisting was Richard Czerwonky, the second concertmaster of the orchestra, this being his debut before a Boston audience. He proved himself a violinist of unquestioned virtuosity.

Nellie Wright, the young dramatic soprano, of New York, gave delightful prestige to the Boston Singing Club on Wednesday evening at Jordan Hall. This was the first concert of the season and there was much interest manifested over the new soloist—new to Boston audiences. Miss Wright carried off the palm the entire evening, showing a wonderful range. Her pure liquid tones of great brilliance seemed to surprise her audience, for a very youthful and unaffected singer stood before it, but one proving her musical culture to the fullest. The choruses were: "Kyrie Eleison," from Bach's "Missa Brevis," Liszt's "Ave Maria," Cesar Cui's "Spring Delight," H. W. Parker's "How Sinks the Sun," Lassen's "Thou Alone," d'Indy's "Mary Magdalene," for women's chorus and mezzo-soprano solo, with piano and organ accompaniment, and the following soprano solos: Bemberg's "Waltz Song," Secchi's "Lungi dal Caro bene," Puccini's "Quando Men'vo," and songs by MacDowell, Brahms and Chadwick. The audience seemed very responsive to the good work done by the chorus and soloist. H. G. Tucker was the conductor.

The singers at the Castle Square sang Verdi's "Masked Ball" last week to very good houses, which proves conclusively that Boston is fond of opera. This opera, written in 1857, is produced after many years, and its music was refreshing, for the reason that it had not been hackneyed. Madame Noldi made a very effective Amelia with her poise and pleasing vocalization. Mr. Alberti still sustains his reputation as a very good actor as well as singer, and is becoming quite a favorite in the company. His work in the

"Aida" production is recalled as being especially good. The next production will be the "Mikado."

Bernhard Listemann and his daughter, Virginia Listemann, the soprano, announce a song recital in Jordan Hall on Saturday afternoon, January 11. Mr. Listemann is an old and distinguished master of the violin, and is remembered in Boston for his position as the concert master in former days of the Boston Symphony Orchestra. Miss Listemann received her musical education in Germany and has but recently returned from a Western and Southern concert tour. Her success was marked and while youthful her knowledge imbibed from her distinguished father and her general experience render her an acquisition to the list of Boston singers. Miss Listemann's recent engagement in Hartford, Conn., was another evidence of her good work as a singer, and the Listemann recital on January 11 is pleasantly anticipated by a large list of musicians and social folk.

The Faelten Pianoforte School management announces a recital by Walter Spry, director of the Walter Spry Piano School, of Chicago, for Thursday evening, January 2, at 8 o'clock. The program follows: "Carnival Pranks," op. 26, Schumann; transcription; andante, from "Surprise" symphony (Haydn), Saint-Saëns; Tricordanza from "Etudes d'Execution Transcendante," Liszt; concert study, op. 36, MacDowell; "Scottish Legend," op. 54, No. 1, Mrs. Beach; sarabande, Debussy; intermezzo scherzando, Walter Spry, and polonaise, op. 53, Chopin.

The professional pupils of Madame Salisbury scored a great success in a Providence, R. I., concert on December 13. These pupils were Harriet Eudora Barrows, the delightful soprano, and Dorothy MacTaggart Miller, contralto. The program was excellently arranged and carried out and included songs by Schubert, Bunning, Strauss, Wagner, Coleridge-Taylor, Handel, Cowen, and others. These two singers, although professionals, still coach with Boston's excellent teacher, Madame Salisbury. The Providence Journal says:

Mrs. Barrows was in fine voice, and her art and versatility were admirably displayed throughout the program. Whether in the exquisite musical expression of Schubert's genius, the quiet, restful calm of the sacred lullaby, the beautiful sustained melody of Jensen's "Murmuring Zephyr" or in the stately measures of Handel, she was equally at home, equally satisfying. The charm of her voice and method was potent, and the audience responded with the closest attention and sympathy. Mrs. Miller, too, was warmly received and won golden opinions with her rich voice, an organ of wide range and powers and a peculiarly bell-like and agreeable quality. She also sang a striking variety of songs, some of those unfamiliar here, as for instance Coleridge-Taylor's "Blood Red Ring" and Pugel's "Chanson de Route" interesting much by their originality and unusual character. Both singers were splendidly supported at the piano by Mrs. Fitts, whose accompaniments were patterns of technical efficiency, fine judgment and sympathetic feeling. All in all, the recital was a rarely pleasing entertainment. The program is to be repeated in Boston at an early date.

Mr. Burdett, followed by a group of songs by Foote, Clara K. Rogers and others. Mr. Burdett's organ numbers were fine, and included Sullivan's "Pastoral," Goldmark's "Bridal Song," Handel's "Largo" and "Fiat Lux," by Dubois. The closing group, a harp solo, a harp and organ prelude from Mendelssohn and the Bach-Gounod "Ave Maria," by three artists, was admirably received.

The fifth public service of the New England Chapter of A. G. O. took place in the Arlington Street Church December 19. It was a delightful occasion. The singers were: Grace Bonner Williams, Gertrude Edmonds, James Bartlett and Sullivan Sargent, with Lewis S. Thompson, organist and director. The next public service will be held at the St. Paul's Church on January 29, when the choirs of St. Paul's Church, Church of the Advent and Christ Church, Cambridge, will sing.

Mrs. Robert N. Lister, soprano, was heard in "Elijah" in Cambridge, Mass., in the oratorio series begun Sunday, December 16. Her success was marked. These oratorios have been most successfully arranged and managed by Robert N. Lister, under the auspices of the Cantabrigia Club of Cambridge.

A large audience greeted Paderewski at his second piano recital in Symphony Hall Saturday afternoon. The program was as follows: Sonata, in E flat minor, op. 21 (first time in Boston), Paderewski; sonata, in B minor, Liszt; six etudes from op. 25, berceuse polonaise F sharp minor, valse, in A flat, Chopin.

Victor Maurel, the distinguished grand opera singer, will be heard in a recital on Thursday afternoon in Jordan Hall. Mr. Maurel is a great favorite in and about Boston, and his wide reputation as an interpreter of song has preceded him. A couple of Dr. Chadwick's compositions are on the program, this being Mr. Maurel's first attempt at English songs.

January 10 the New England Chapter of the American Guild of Organists is to be entertained at the beautiful suburban home of Everett Truette, in which is a notable music room, with a complete new three manual organ. Albert Snow, of the Church of the Advent, and H. T. Wade will give a recital.

Edith Noyes Porter had charge of the program at the

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At the First Congregational Church at Woburn, Mass., on December 17, a parish concert was given by Ewta Kileski Bradbury, soprano; Harriet Shaw, harpist, and George A. Burdett, at the organ and piano. Whitney's "Processional March" was the opening number played by

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• • •

The musical clubs of Harvard University for the first time since 1897 are off during the Christmas vacation for a series of concerts in the West. There are fifty men comprising the Glee, Mandolin and Banjo clubs. Cincinnati, St. Louis, Chicago, Detroit and Buffalo are to be the favored cities.

• • •

The Boston Symphony Orchestra Fund Concert is always a worthy event. This will be given on Sunday evening, December 29, with Paderewski as the assisting artist. Tschaikowsky's "Pathetic" symphony is on the program.

• • •

The Adamowski Trio will soon be heard in two concerts in Jordan Hall. Trios by H. D. Smith and Gretschinoff and chamber music by Grieg, Mozart, Beethoven and d'Indy will be rendered.

• • •

De Pachmann's popularity is unabating. He will give another recital here on January 10, and he has received numerous requests for certain numbers to be played.

• • •

Raymond Harens, a young Providence pianist, who is said to have been a most promising pupil of Carl Baermann, will be heard in a recital on January 10 at 3 p. m.

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Bach's Italian concerto and other important selections will be on the program.

• • •

January 6 Charles W. Clark, an American singer, who has delighted Europe with his various recitals, will be heard in Boston.

• • •

Harold Bauer's recital is booked for Thursday afternoon, January 2, in Jordan Hall.

• • •

The Hoffmann Quartet concert will take place in Potter Hall on Thursday evening, January 2. The Quartet will be assisted by Louis Bachner and Mr. Gietzen. Mozart's quintet in G minor, Kaun's trio, op. 58, and Grieg's quartet will be played.

• • •

Suzanne Adams has been singing at the Fremont Theater the past week, with harp and organ accompaniment.

• • •

The Longy Club's program on December 30 will include Bumcke's "Spaziergang," the familiar trio for two flutes and harp from Berlioz's "Childhood of Christ," and Wolf-Ferrari's chamber symphony.

WYNNA BLANCHE HUDSON.

### Josephine Knight in Concert and Oratorio.

Josephine Knight, the soprano, sang in a performance of "The Messiah," in New Bedford, Mass., December 22; in a performance of "The Creation," in Fitchburg, December 6, and at a concert in Milford, N. H., December 5. Everywhere she was well received. Her January bookings include: Concert in Laconia, N. H., January 14; concert in Tremont Temple, Boston, January 16, and a concert in Haverhill, Mass., January 19.

### National Association of Teachers of Singing.

The executive board of the National Association of Teachers of Singing, Hermann Klein, chairman, and Arthur de Guichard, secretary, has issued the following circular:

The annual general meeting of the association will be held in Steinway Hall, on Tuesday, January 7, 1908, at 8 in the evening.

Owing to the brief period that has elapsed since the general meeting in May last, followed immediately by the long summer vacation, it has been impossible to complete the examination plans; but this important work is being actively prepared by the executive board and is sufficiently advanced for announcement at an early date.

As there will be but little business to transact beyond receiving the reports of the executive board, the reception (which includes a program of vocal music) will begin at 9 punctually.

This is the first general meeting since the installation of the executive board. It is desirable that the important work now being prepared should be widely made known, with a view to the further development and extension of the association and its work. To that end it has been deemed advisable to impart a social tone to this gathering in order that as many prominent members of the profession as possible may be present and become interested in the work and aims of the Association; for it is highly necessary that the strengthening of the association's position and membership roll should be placed before every other consideration.

Members can obtain additional invitation cards for other singing teachers by applying with the names of the proposed guests, to the secretary, Dr. Arthur de Guichard, 143 West Forty-second street, New York.

### College of Music Students' Concert.

Nine numbers made up a very attractive program at the pupils' concert, New York College of Music, December 18. Students appeared in the following order on the program: Harry Suchmann, Joseph Lynahan, Catharine Bamann, Minnie Goldstein, Carl Klein, Louis d'Angelo, Mary Davis, Richard Burgin, Ellis Walrond, playing violin and piano pieces and singing songs. Standard composers were represented on the program. January 6, there will be given a piano recital by Otto L. Fischer, member of the faculty.

Max Mikorey, the Munich singer, died recently in Desau, where he was visiting his children.

### Caroline Gardner Bartlett in Children's Songs.

Caroline Gardner Bartlett, soprano, is preparing to open the new year with several programs of children's songs, in which Madame Bartlett has few rivals in Europe or America.

Jessie L. Gaynor, who has written so many such things for small folks, declares that Madame Bartlett interprets perfectly all she intends her text to stand for and extols her work in the highest terms.

These recitals will be given in and around Boston, and, as during last season, will be devoted to the best songs written for children, and which are well calculated to entertain grown people as well as younger ones. Bookings are now being made, and letters should be addressed to Wilburn Adams, Registrar, Pierce Building, Boston.

### Beethoven Anniversary in Los Angeles.

Los ANGELES, Cal., December 18, 1907.

Margaret Goetz, now living in Los Angeles, gave an afternoon of Beethoven's compositions at her home, December 16, in commemoration of the great composer's birthday anniversary. About 100 of the leading musicians of Los Angeles attended. Arnold Krauss, concertmeister of the Los Angeles Symphony Orchestra, and Mrs. George S. Marigold, pianist, played the "Kreutzer" sonata; Peje Storch, Swedish pianist, played the "Thirty-two Variations"; Miss Goetz sang "Ich Liebe Dich" and "Neue Liebe, Neues Leben"; John Douglass Walker sang "Adelaide"; Gladys Downs played the accompaniments.

Wolf-Ferrari is writing a new opera to be called "Honi soit qui mal y pense."

### SEASON

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PHILADELPHIA, December 24, 1907.

The Philadelphia Orchestra, at its tenth set of symphony concerts last week, presented an interesting program, the feature of which was the performance of "Variations and Fugue on a Merry Theme of Joseph Adam Hiller," op. 100, by Max Reger. The theme, "Andante Grazioso," with eleven variations and the fugue, "Allegro Moderato" presented a folksong of simplest melody, carried through lighter rhythms and all the moods of a symphony. It was rendered under the inspiring baton of Carl Pohlitz with a wealth of knowledge, temperamental variety, the orchestra responding valiantly to the utmost demands of the conductor in a way which showed great advance and the effect of rigorous drilling. For once, Mr. Pohlitz seemed entirely pleased and gratified with his instrument and made the orchestra share in the acknowledgment of the applause at the end of the work. The other orchestral numbers were Wagner's overture, "Flying Dutchman," played with observance of all the Bayreuth traditions, and Liszt's "Hungarian Rhapsody," No. 1, in F, dedicated to Hans von Bülow. The assisting artist was Ethel Altemus, a young Philadelphia pianist, whose musical training commenced at the Philadelphia Musical Academy. In Europe her studies were continued under Breitner, Moszkowski and Leschetizky. With the latter she took a four years' course of rigid study. She played Saint-Saëns' concerto in G minor, for piano and orchestra. Her performance showed the results of excellent study to much purpose. She developed a musicianly interpretation of the work, playing with good taste, sufficient expression and faultless technic.

■ ■ ■

The eleventh program of the Philadelphia Orchestra, announced for this week, includes Mendelssohn's overture, "Midsummer Night's Dream"; Grieg's "Peer Gynt" suite, op. 46, and Hector Berlioz's overture, "Benvenuto Cellini." The soloist will be Maurits Leefson, who will play the Saint-Saëns concerto for piano and orchestra, in F major, No. 5, op. 103.

■ ■ ■

The first performance in Philadelphia of Brahms' "Requiem" will form an important and interesting feature of the Mendelssohn Club's first concert of this season, to be given in the Academy of Music on Thursday evening, January 23. The Mendelssohn Club will have the assistance of the Philadelphia Orchestra. The soprano and bass solos in the "Requiem" will be sung by Abbie R. Keely and Frederic Martin. Part songs will complete the program.

■ ■ ■

Marie Zeckwer will be soprano soloist at the third of the Lime morning concerts.

■ ■ ■

The San Carlo Grand Opera Company will play a limited season at the Lyric Theater, opening on December 30 with "La Gioconda." The repertory for the engagement will include "Lohengrin," "Faust," "Carmen," "Il Trovatore," "Traviata," "Aida," "Rigoletto," and "Lucia."

■ ■ ■

The annual performance of "The Messiah" will be given by the Choral Society at 8 p. m. on December 30, at the

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Academy of Music, with the following soloists: Mary Hissem de Moss, soprano; Florence James, alto; Nicholas Douty, tenor, and Herbert Witherspoon, bass. The Philadelphia Orchestra, the full chorus of 200 voices, Dr. Charles Atherton, organist, and Henry Gordon Thunder, conductor, complete the ensemble for this popular feature of the Christmas music in Philadelphia.

Mary E. Graff, of the faculty of the Combs Broad Street Conservatory of Music, gave a piano recital on Saturday afternoon, December 21, in the concert hall of the Conservatory. A feature of the program was the rendition of three compositions by Gilbert Raynolds Combs. The other works played by Miss Graff included the Schumann sonata in G minor, and numbers by Paderewski, Schütt, Grünfeld, and Moszkowski.

A particularly noticeable feature of the Philadelphia engagement of the Henry W. Savage production of "Madam Butterfly," was the close attention given to each fragment of the unfolding story and its orchestral accompaniment. The last week of its engagement was even more brilliant than the first, many of the larger box parties having reserved their boxes and orchestra rows until that time.

HELEN W. HENDERSON.

## More New York Recitals by Bispham.

Loudon Charlton announces a series of three holiday matinees by David Bispham to be given at the Berkeley Theatre, Fifth avenue and Forty-fourth street, Monday, December 30; Tuesday, December 31, and Friday, January 3, at 3 o'clock. Mr. Bispham will recite Tennyson's "Enoch Arden," to the music of Richard Strauss, and will sing several classical and popular songs from his repertory. He will be assisted by Harold O. Smith at the piano.

Mr. Bispham's Southern tour, from which he has just returned, has been pre-eminently successful. In Charleston and Richmond particularly, his singing aroused the greatest enthusiasm. The following excerpt is from the Charleston News:

Another such brilliant audience as that which greeted Madame Sembrich on her appearance here in October was present last night to welcome David Bispham, the eminent baritone, and it must be said that the second of the Charlton-Smith subscription concerts was a splendid success. Mr. Bispham had prepared a program that gave the greatest variety, and yet it was not enough to satisfy the great assemblage—and half a dozen encores were demanded, so earnestly that the obliging and amiable singer could not refuse. It is no small task to sing through a program of eighteen to twenty numbers, but Mr. Bispham's wonderful voice is equal to any task apparently, and his art limitless in variations. He sang now in solemn mood, and then in merriest fancy—a touch of the tragic and to offset the cloud, a dainty love plaint or a bold, free melody of life and deeds. Mr. Bispham's mellow, exquisitely modulated baritone seemed to leave nothing to be desired. His songs were rounded out as beautifully as a love poem; carrying the thought far beyond the ken of the worldly and into the realms of music land. His is a voice that satisfies and compels admiration and attention.

## Harold Bauer Due This Week.

Harold Bauer is expected to arrive this week from Europe for his fifth American tour under the direction of Loudon Charlton. The famous pianist is to visit the principal cities of the country, and his time will be well filled up to the very close of the season. His first New York recital will be given at Mendelssohn Hall, on the afternoon of Tuesday, January 28.

## Sousa in New York.

There will be two Sousa concerts in New York soon, at the Hippodrome, on January 5 and January 12.

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## Josephine Swickard in Cassel.

The following press criticisms tell of the brilliant success achieved by Josephine Swickard, the soprano, as soloist at the symphony concert last month at the Royal Opera House, in Cassel, Germany:

The soloist of the evening, Josephine Swickard, sang in the first part the well known aria, "Pamer," from "Il re pastore," by Mozart; in the second part an arioso from "Iphigenie," by Gluck; "Charmant oiseau" from "Perle du Brésil," by F. David—the first number in Italian, the second in German and the third in French, all with full orchestra. Miss Swickard has a velvety, sympathetic and rich soprano voice, which, to us, seems destined to the portrayal of lyric numbers. The voice is perfectly trained, her phrasing correct and her expression warm and intelligent. Miss Swickard sang the arias by Mozart and Gluck in purest style and perfect taste.—Casseler Allgemeine Zeitung, November 17, 1907.

As vocal soloist we heard the American singer, Josephine Swickard, whose beautiful, sympathetic soprano bears evidence of perfect training. Her artistic execution of the several numbers demonstrated great musical assurance and exquisite taste, even if we detected occasionally "the foreigner" in her modes of expression. Her rendering of the Mozart aria, "l'Amoro" from "Il re pastore," was full of soulful expression and showed in the difficult florid passages a perfect technic. Still warmer was her rendering of the arioso from Gluck's "Iphigenie in Tauris," but the number which surpassed all others was Spohr's "Romance" from "Zenire and Azor," which Miss Swickard sang as an encore with infinite charm and tenderness.—Casseler Tageblatt and Anzeiger, November 17, 1907.

In the person of the New York songstress, Josephine Swickard, appeared before us a singer who wears with honor the laurels accorded to artists. It is true, that her dominant qualities are not enormous vocal power or a dazzling richness of voice. Her mastery lies in the direction of agility, sentiment and expression. No one could have expected the high degree of the latter qualities in a representative of a race denominated as "cool," especially if one takes into consideration the natural tendency of Miss Swickard's voice toward brievity and brightness. But the artist sang her three selections (with orchestra) with so much unpassioned fire, with such elegance and natural charm, that the critic must confess he had the feeling as if she were singing a very "heart"—Hessische Post Casseler Stadtanzeiger.

## Theodore Habelmann's Operatic Evening.

Theodore Habelmann, distinguished as a teacher of opera singers, and also for directing operatic performances in accordance with the correct traditions, introduced advanced pupils of his opera school at 909 West End avenue Saturday night of last week in the following program:

Scene from Freischütz.....	Von Weber
Arienchen, Amalia Mueller. Agatha, Adele Krueger.	
Aria (Ah non credea l'Aflichto).....	Thomas
Everett Waterhouse.	
Bird Song (Pagliacci) .....	Leoncavallo
Edna Hoff.	
Aria and Priest Scene (from Aida).....	Verdi
Adèle Stoneman, Jacob Weibley.	
Mir traeunte von einem Koenig Kind.....	Hartman
Jacob Weibley.	
Scene from Hänsel und Gretel.....	Humperdinck
Mrs. Krueger, Edna Hoff.	
Walta (Primavera) .....	Strauss
Amalia Mueller.	
Second Act Martha.....	Flotow
Lady, Edna Hoff, Nancy, Adele Stoneman; Lionel, Everett Waterhouse; Plunkett, Jacob Weibley.	

Mr. Habelmann's school is equipped with a stage and the background for a complete presentation of opera. Saturday night, those invited to attend the performances were delighted and all joined in the applause for the ambitious student artists and their master, Mr. Habelmann. The scenes and arias on the above mentioned list are sufficient to indicate that there was no monotony about the program. Best of all, some of the scenes belong to operatic music, of which the musical world will never weary. Mr. Habelmann directed with ability, and Walter Kiesewetter, at the piano, afforded ample support to the singers and leader.



# Greater New York

NEW YORK, December 23, 1907.

Sally Frothingham Akers keeps her talented pupils interested in their work in manifold ways. December 17, these pupils sang at a "Christmas Tea" at her studio: Helen Maguire, soprano, who has a very brilliant and flexible voice; Evelyn Fogg, alto, a young woman of fast increasing importance in the musical world; Elizabeth King, contralto, possessor of an expressive alto voice, and Miss Akers, who sang "Rejoice Greatly" in highly artistic fashion. A sextet of pupils united in a newly composed "Alleluia" and "Holy Night" by Miss Akers; the former was sung at the Central Baptist Church on Sunday in the choir room, preceding service. It was performed with charming effect, making a veritable "angelic choir." Lillian Blauvelt was among the interested auditors.

Large numbers of interested guests thronged the artistic home of Mr. and Mrs. J. Christopher Marks, the president of the International Art Society, last week. Music was contributed by a score of persons, the complete roster being as follows: Claudine Hepburn, Marie Rizzo, Vivian Holt, Frances Brockel, Ruth Irwin, sopranos; Madame Jerkowsky, Hazel Smith, Mary Mackid, Susan E. Judd, altos; Edwina Forrester, Gladys F. Murray, readers; Anna Jewell, S. Valline, pianists; B. A. More, bass; Gertrude L. Robinson, Vida Standing, harpists; Paris Chambers, cornet; Mrs. Chambers and Mr. Marks, accompanists. The widespread interest in this society is manifest from the numbers of people concerned, both as active and associate members. Mr. Marks assisted the Mount Vernon Musical Society at its concert December 17, playing the organ in prominent choral works. Grace Clark Kahler, soprano; Cecil James, tenor, Arthur Philips, baritone, and a string orchestra assisted.

Elizabeth Patterson's song recital at her studio was educational and well carried out. This is a feature of this singer teacher's affairs. Beginning with classic old songs by Gordigiani, Durante and Handel (including "Rejoice Greatly"), there followed songs composed by L. Leslie Loth, the studio accompanist; German songs and songs by American composers. Mr. Loth played brilliantly piano solos, followed by two of Miss Patterson's pupils, Theodore Meyer, a boy with a good voice and talent, and Miss Des Mares, soprano, who shows improvement each time she sings. Mrs. Arthur Elliot Fish was the patroness.

Wilhelm Lampert, cellist, gave a recital at Hotel Astor December 21, which displayed his artistic ability in excellent light. He played an unaccompanied suite by Bach with broad tone and in fine style. Modern pieces followed, showing his perfected technic and fluency as well as mastery of various styles. Mr. Lampert is fast making a prominent position for himself.

Plays presented by the students of the American Academy of Dramatic Arts at stated intervals at the New Empire Theater are always ambitious in character and well calculated to give the young actors opportunity. December 19, "Hal, the Highwayman," by Paull; "Mothers-in-Law," by Brieux; "Severity," by Frapié and Garnier, and "The First Time," by Tompkins, were all given for the first time in America. The stage pictures and dresses are always appropriate. In the case of last week's plays it is difficult to pick out one or a few who acted particularly well.

Abbie Longyear, soprano, a young woman, excellent pianist, of artistic vocal aspirations and accomplishment, and Agnes Gardner Eyre, pianist, united in a pleasant recital at the Burritt studio December 17. Miss Longyear studied seriously and well, and interprets her music with pronounced intellectuality. Some classic songs of the olden time, by Dr. Arne, were especially well sung. A group of songs by Clough-Leiter were also sung in fine style. Miss Eyre is a pianist of pronounced individuality; whatever she does sounds distinguished, aristocratic. A Saint-Saëns waltz-étude, Brahms scherzo and a group of Chopin pieces gave much enjoyment to an audience which crowded the studio.

Leopold Stokovski, organist and director of the choir of St. Bartholomew's P. E. Church, has a record of over two years of good work there. His reputation was greatly augmented by a performance December 18 by the choir of the larger portion of Brahms' "Requiem," the solo being sung by Helen McGrew, soprano, and Tom Daniel, bass,

while an orchestra of good size assisted. The evening ended with an original interpretation of the "Kaisermarsch," which Mr. Stokovski directed with exceptional effect.

Maude Young, soprano, recently sang "I Know That My Redeemer Liveth" and "With Verdure Clad" for a private audience, showing her voice to be a high, strong and pure soprano. She would be an acquisition to some church, as she has had experience, is musically known through their appearing on the operatic stage. December 11, she played piano solos and sang at a concert before an uptown audience, earning warm applause.

Florence Austin, violinist and teacher, is busy, having several new pupils, and frequent concert engagements, the last at Tenafly, N. J., December 17, with the "Neighborhood Glee Club." Early in the spring she expects to go as far as Buffalo on tour, and about September 1 she has arranged to go to the further coast to play under the personal management of George S. Grennell.



Reading from left to right—George Henry Payne, Dramatic Critic, Evening Telegram. Mr. Stuart, secretary to Chaliapine. Chaliapine, the Russian basso. Brounoff, the greatest Russian in New York.

Cornelia Meysenheym, instructor in the Conried Metropolitan Opera School, announces a series of vocal recitals by pupils, at Aeolian Hall, January 6, February 10, March 9 and April 6.

Bessie Tudor, soprano, at Lafayette Avenue Presbyterian Church, Brooklyn, is booked for the following: Private musicale, Jersey City, November 29; Choral Society, Chillicothe, Ohio, December 4; Choral Society, Marysville, Ohio, December 5; "O. S. N." of Columbus, Ohio, December 6; special musical service, Morristown, N. J., December 25.

Recent advices from H. Howard Brown, now at Colorado Springs, are to the effect that he is progressing finely in health. He hopes to take up his work soon.

The Allied Arts Association of Brooklyn, having produced "The Magic Flute" and "Martha" successfully, retires, and the "Brooklyn Grand Opera Company" now announces that "Faust" will be the next opera to be given. Names of artists will be announced soon.

Florence Hinkle, soprano, soloist at the "Thanksgiving Festival" at Erie, Pa., won universal admiration by her singing in "The Seven Last Words," "Galia," and a group of songs by Crownshields, Gounod and Bartlett. The Herald particularly mentions her singing as "a revelation in tone modulation and vivacious expression," and the Despatch said: "Miss Hinkle charmed the large and critical audience with her magnificent singing; she possesses a sweet and powerful voice of wide range." The Times said: "Miss Hinkle won her way into instant favor with the first notes of her rich, vibrant voice, and she thrilled her audience with the exquisite beauty of her interpretation of the final group of songs; she has a style about her work that is charming." Similarly laudatory phrases appeared in the Savannah papers of the week previous.

Amy T. Worthington, of Buffalo, recently elected a member of the Manuscript Society of New York, will

soon see some of her works in print, a Philadelphia publisher having accepted them.

S. Reid Spencer, pianist, organist and composer, was recently the subject of special mention in a prominent daily, which also printed a cut of this excellent musician.

The American Guild of Organists has issued cards announcing a general meeting of the guild at the Church of the Incarnation, January 1 at 3 p. m. Subjects for discussion are "Proper Nomenclature of Stops" and "How can the interests of the guild be brought more to the attention of the general public?" Members are urged to attend the service under the auspices of the M. T. N. A., Sunday afternoon, December 29, 4 o'clock, at the Fifth Avenue Presbyterian Church, corner Fifty-fifth street.

Elsa S. G. Etz, a young pianist of considerable attainment, was married to Dr. Nicholas M. Villone December 18.

Edwin Evans, the baritone, had excellent success at his recent concert with the Pittsburgh Festival Orchestra and the Germania Quartet Club, of Johnstown, Pa. The following excerpt is from the Daily Tribune, of Johnstown:

Most interest, of course, attached to the numbers of the soloist of the evening, Edwin Evans, the noted baritone, of New York City. Mr. Evans has a voice of rare sweetness, beautifully modulated, which he combines with a perfect knowledge of his art. His first number, the recitative and aria, "O, Thou Sublime Evening Star," from "Tannhäuser" (Wagner), was marked by the beauty of correct interpretation and was heard in its full worth because it was sung in the German language, thereby losing nothing by translation. In "The Sands o' Dee" (Clay) the soloist was heard at his best. He entered into the spirit of this plaintive melody as but few singers do and the motif of the piece was sympathetically conveyed to the audience. Nothing better has been heard in Johnstown than his rendition of the solo parts in "The Beautiful Maid of the Rhine" and "Old Folks at Home."

Mr. Evans has been engaged to sing the baritone solos in Elgar's "King Olaf," with the People's Choral Union of New York, at the Hippodrome, April 5. The New York Symphony Orchestra will assist in the production.

#### COPIED.

With slight changes, we copy a circular issued and sent through the mails by one of the most important New York daily papers. We were under the impression that that paper had a large support from the financial and shipping and manufacturing and industrial institutions of New York, and that it was at least free from annoying musicians with appeals for small advertisements, but it seems that we were mistaken. After all, what a petty field it is, when you get into it—this question of daily journalism:

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## SKETCH OF REGINALD DE KOVEN.

By Elizabeth M. S. Fite, in Circle Magazine.

His doting parents proposed that if fame ever reached their son it should find him ready to grace it with the dignified, sonorous name of Henry Louis Reginald, and so he was christened. There is something to the effect that man proposes and—at any rate, when fame grasped the young gentleman by the hand, he was known by the single appellation of Reginald. Reginald de Koven! It is a name that positively invites the gifts the gods may have to bestow; and thrice privileged is he who, seeing his name writ large in the books of fame, sees it also in characters that spell for euphony.

Apparently Reginald de Koven is an interesting example of the old Greek theory of prenatal influence. He was born of parents who had practically little or no love of music, and nothing in the line of musical achievements had ever been accomplished by his ancestors on either side. In fact, music was rather frowned upon in his family as being a frivolous pastime. His father, the Rev. Henry de Koven, was an Episcopal clergyman; his mother was Charlotte Le Roy.

To this couple had been born a son, and before the birth of the second child, the mother decided that it was to be a daughter, for a daughter she had quite set her heart upon, and she decided also that for a girl music was a fitting accomplishment. Therefore this daughter must be musical. To this end she devoted many months to reading and studying everything pertaining to the art. She took lessons in music and practiced daily. But when the child came he was a boy, and one so thoroughly imbued with a love for music that the sound of a musical instrument threw him into "spasms of joy" at the age of swaddling bands. This baby was no other than our now famous composer.

At the age of five years he was put at the piano, and while loving music, he rebelled against practice; so he had his choice of practicing one hour daily or standing for that length of time in a corner each day. He chose the former. He recalls this now with a chuckle of glee, but it failed to strike him as funny at the time.

His intention of becoming a professional pianist was abandoned at an early age, when De Koven found that his father was so strenuously opposed to a stage career; his training in that line had continued throughout his college career, after which he studied singing. He graduated at Oxford, and took his degree of Musical Doctor at Racine College. He also studied music in Stuttgart, Florence, Paris and Vienna. All this study resulted in nothing beyond doing "parlor tricks," as he expresses it. At this time he was in great demand for dinners by all of his friends—so much so, in fact, that he questioned whether it was for his charming society or his music. Apropos of this, he tells an incident that created his decision to abandon "parlor tricks." He was the dinner guest of a lady in London one evening, and after dinner conversation lagged somewhat. His hostess approached De Koven with the remark, "Please come and play something for us, Mr. de Koven." When he remarked that he preferred not playing so long as conversation continued, she replied, "Oh, but that's why I want you to play, so that they will talk more."

To hark back a bit, after leaving college, De Koven decided upon a business career, and tried everything, from being a stock broker to learning the silk business with his father-in-law in Chicago; he remained there seven years.

De Koven had been composing and producing successfully for a number of years when he founded the Washington Symphony Orchestra, which he conducted four years. He finally realized, however, that he must decide between the two; he could not both compose and conduct and accomplish his best work. It was at this time that Paderewski advised him to continue as a conductor, remarking that he possessed the qualifications necessary to the making of a truly great conductor such as he had seen in only two or three men.

De Koven decided to abandon the conductor's chair, since which time he has devoted himself exclusively to composition. He composed a number of songs in his "salad days," but he was past twenty years of age before he had composed anything of importance. He has composed in all two hundred and seventy-five songs and twenty-eight operas; twenty-five of his operas have been produced, four of the greatest favorites with the public being "Robin Hood," "The Fencing Master," "Rob Roy" and "The Highwayman"; he considers his best work to be embodied in "Rob Roy" and "The Student King." De Koven has completed two operas this summer, namely, "Max of Holland," which will have had its initial performance when this appears, and "The Beauty Spot."

Twenty years ago, when De Koven went to McCall and

told him that he had composed an opera—"The Begum," by the way—McCall laughed at the idea of an American opera, and started in on a fine line of ridicule, but promised to look it over, which he did, with the result that he pronounced it "all right."

It is the ambition of this composer to create a definite place for legitimate light opera in America. By this term he means opera between grand opera and opera bouffe, or comic opera; similar to what the French call as opera comique, which is lyric opera with spoken dialogue; "Carmen" would be so classed. At the present time the outlook does not appear encouraging, for, as he says, "This nation is an extremist; the people want violent emotions aroused that result either in tears or laughter."

Classic music De Koven defines as "matter of form"; while popular music is that which will stand the test of time and touches human nature at some point. Thus he claims Mozart's opera, "The Marriage of Figaro," is a "popular" opera, and will be sung long after Wagner's operas are forgotten. It is to be seen from this that he believes the appreciation of Wagner music and the enthusiasm over Wagner operas to be more or less of a fad.

De Koven's reputation as a composer of songs has in no way been overshadowed by his reputation as an opera composer. In point of fact, throughout the country at large he is best known as a song writer; the beauty, delicacy of touch and tender quality of his songs appeal to so large an audience that they may, according to his own definition, be termed popular, and undoubtedly many of them are classic as well.

Song writing to De Koven is a delightful recreation, a relaxation, which largely accounts for the spontaneity and lack of labored composition that one is conscious of in connection with his songs. If a title for a song is suggested to him by a poem or a phrase, he immediately forms a complete picture in his mind of the scene, much as a painter does before putting his subject on canvas; then and not until then does he write the music. To this is due the pictorial quality of his songs.

The title makes much for or against a song, he firmly believes. For instance, he feels that the title accounts in a great measure for the widespread popularity of "Oh, Promise Me"; it conjures up visions of so many delightful things. Naturally such a title appeals at once to the caricaturist, so that it has been parodied time and again. The most amusing incident in connection with this song is as follows: A young man in Illinois sang "Oh, Promise Me" with so much fervor to a young woman of his acquaintance that she construed it as a declaration of love; when the gentleman failed to follow this up with a request to appoint the day, the young woman brought suit for breach of promise, and was awarded damages to her wounded feelings. Take warning, young gentlemen!

The publication of music in cheap editions De Koven feels to be hard on the composers, but admits that it is a great boon to the people, as it makes possible the broadening reach of music in the community, with its consequent refining influence.

The influence on music of the enormous output of mechanical devices De Koven feels to be nil. He feels that in relation to real music these devices teach people no more than does the dumb piano; as in the case of the dumb piano, they may be all right to play with or exercise on, but that instrument has never been known to teach any one to play.

The need of an adequate copyright law for the protection of composers is a crying need, according to Reginald de Koven. As matters stand now, the laws are only a farce, and common law the only recourse a composer has when his rights are abused. He feels that owners of mechanical devices should pay composers a royalty on the music used, just the same as they pay the musician who sings or plays into the instrument; this is but just. The head of one concern admitted to De Koven that one year the company had sold \$170,000 worth of his music in shape for use in their instrument, and if royalties had been paid the composer they would have amounted to \$25,000. Can any one wonder that he feels strongly on the subject?

Americans will never have a national song nor distinctly national music so long as they have a "country with a hyphen," says De Koven. National music must always reflect a strong national feeling, and this cannot exist when we hear of German-Americans, Irish-Americans, etc. His observations show that a conflict between two opposing nations has usually resulted in a national song, because, according to his theory, national feeling was thoroughly aroused and concentrated; but that we shall have distinctly American music he believes to be only a matter of time.

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Tuesday Afternoon, March 3rd

# Correspondence

**Oxford, Ohio.**

OXFORD, Ohio, December 21, 1907.

One of the best concerts given this year under the auspices of the department of music of the Western College was the recital given Tuesday night, December 17, by Madame Hissem de Moss, one of New York's best known sopranos. Her numbers were given with unusual finish. A unique feature of the program was that the first number was the aria, "My Heart Ever Faithful," by Bach-Schumann's "Frühlingsnacht" and "Heimliche Aufforderung," of Strauss, were given with remarkable quality of tone and interpretation. The waltz, "Sunlight," by Ware, was marvelous for its high notes and trills. The audience accorded Madame de Moss sincere evidence of its appreciation. Madame de Moss was accompanied by Marriott Stickland of Dayton, Ohio.

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**Cleveland.**

CLEVELAND, Ohio, December 20, 1907.

Recent concerts at the Cleveland School of Music, of which Alfred Arthur is the conductor, introduced a number of talented pupils in programs made up of classic and modern works. Hazel Ingolds played two movements of the Mendelssohn piano concerto in G minor, and Sarah Loomis played the other movement of the same work. The second piano part was played by Isabella Beaton, a teacher at the school. Other pupils who participated in the program were Lydia Davenport, Estelle Tarbet, Grace Shackleton, Mary S. Holmes, Mary Zweidinger, Winifred Schnell, Howard D. MacFadden, Della Wiener and Carrie E. McGee. Miss McGee played the Liszt concerto, in A minor. The Ladies' Vocal Club sang two numbers by Gounod. At a later concert at the school a well arranged program was given by the following: Bertha Stenzel, Vera Traves, Eva Higgins, Margaret Croley, Alta Bell, Edna Berbat, Stella Means, Jessie Jones, Lottie M. Brunner, Gertrude Klineman, Rose Kline, Genevieve Heuer, George Dunhill, Helen Goodman, Ruth V. Blanchard, Estelle Tarbet, Elizabeth Brinsmade, Mary S. Holmes and Elsie Kelly.

G. M.

Musicians well known here appeared in the Old Ballad Concert given by the Multnomah Club Thanksgiving evening. Mrs. Walter Reed sang "Annie Laurie," Rose Bloch Bauer gave "The Star Spangled Banner," Kathleen Lawler sang "Killarney," Carl Sobeski sang the "Two Grenadiers," Julius V. Seyler played the Strauss-Tausig Valse Caprice, Susie Fennel Pipes played Wienawski's Concerto No. 2 Romance, Frederick Creitz, violinist, gave Ernst's Hungarian aria. Frances Batcheller, a pupil of Emma Carroll, showed herself well past the amateur stage by her performance of the Liszt Polonaise in E major.

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**Portland, Ore.**

PORTLAND, Ore., December 15, 1907.

George Hamlin will give a recital in Portland, December 19, under the management of Lois Steers and Wynn Coman.

Julius Seyler made his initial appearance in Portland under the auspices of the Woman's Club. The pianist played excellently some big numbers by Chopin and MacDowell, in addition to some of his own works.

Blanche Orbe Ketoed, soprano, appeared in complimentary concert recently under the auspices of Sherman, Clay & Co. Mrs. Ketoed possesses a very pleasing voice.

A. T. Baldwin, a former pupil of the Rev. Father Dominic, of Mt. Angel Academy, who is now studying with the first assistant of Leschetizky, expects shortly to become a direct pupil of the master himself.

Mrs. J. Whyte Evans, one of Portland's leading contralto singers, has returned after a year's further study in New York.

Mary Conyers is also back after two years in New York devoted to the cultivation of her voice.

The Grieg Memorial given by Emil Enna, pianist, with the assistance of the Norwegian Singing Society, attracted a large audience. Artistically it was a success, both the soloist and chorus being in perfect sympathy with the works of their great countryman.



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